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December 1999
Issue 23
£1.95

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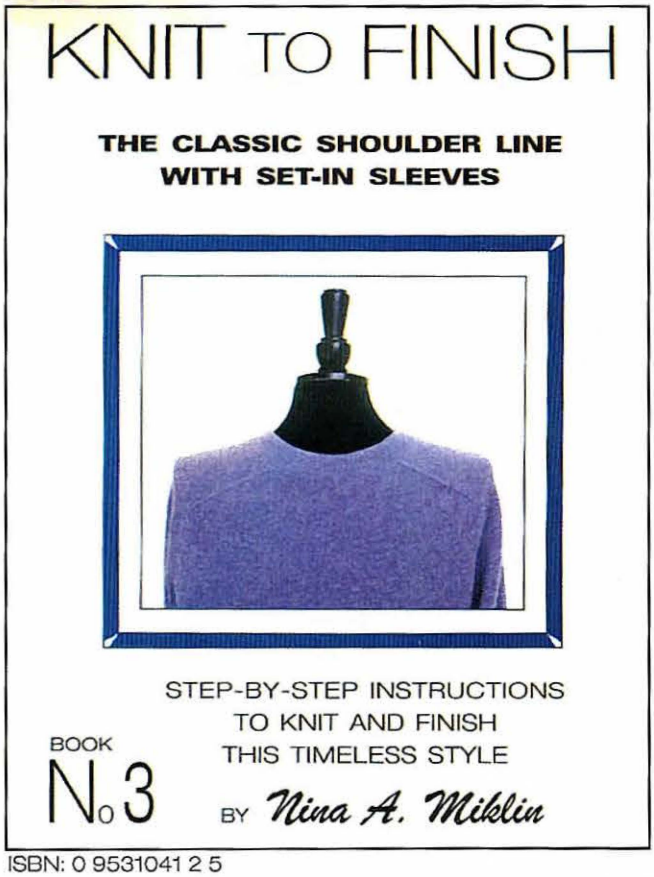

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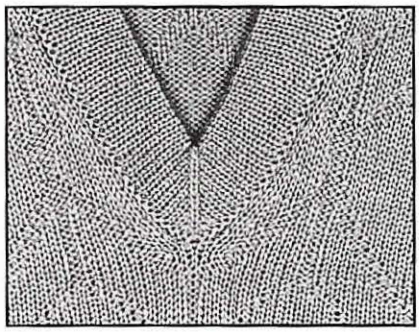

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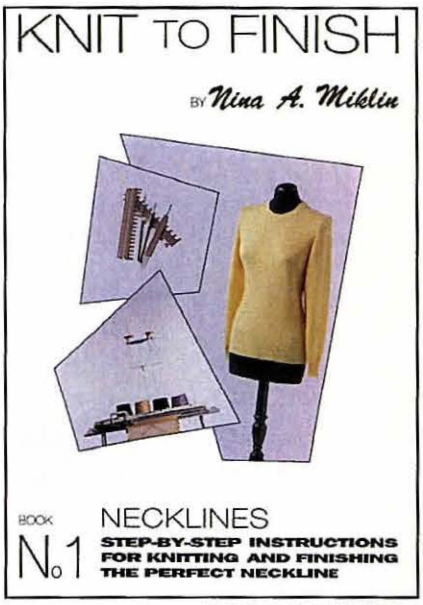

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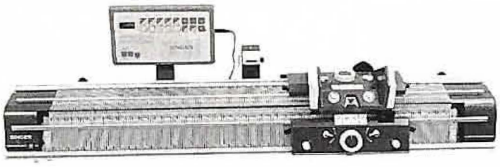

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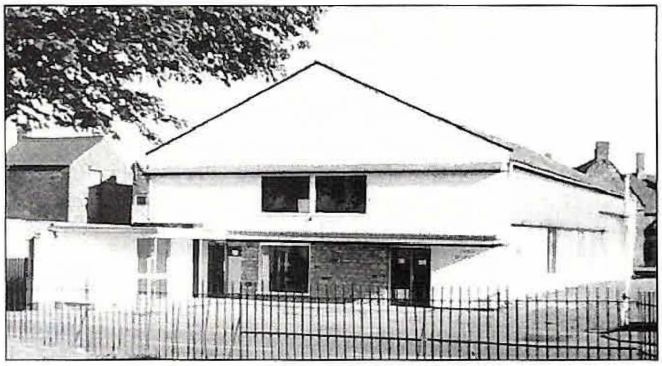

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UPPINGHAM YARNS

Contents

Dear Readers,
'Tis the season to be jolly - or so they say! I do find that it is almost impossible to get into the Christmas spirit in October. Perhaps I'm becoming too old and cynical! However, we do have some festive cheer in the issue courtesy of Linda Irwin and Betty Meeds. Linda's Christmas Parcels decorate a child's sweater and cardigan for Passap and Pfaff knitters and Betty inspires us with her tree decorations made from cord on a French knitter. We also include a new collection of seasonal blankets and throws from Water Margin Designs and some gorgeous baby shoes from Maggie Andrews that have been adapted from one of the patterns in Maggie's new book Ruth Cox has some new Pippin patterns I'm sure you'll love and Beverley Ward at In-Ex has a lovely lacy "stole". That does seem a rather dated word now, but describes a long, wide, fringed scarf beautifully! Beverley is also taking a small number of commissions leading up to Christmas, so if you run out of time, you can buy something ready-made from her.

News of the moment is the imminent launch of DesignaKnit 7 - the upgrade. Diane has had a quick look at it for us and tells us about most of the new features. She'll be looking at it in much more detail in a later issue and interrupts her current series for just this month. Joan packs up her troubles on page 36 and, after a spell-check on one of his latest acquisitions, Frank owns up to getting the wrong end of something or another!

We are most fortunate, once again, to be able to feature another Nina Miklin design. We've also included some close-up detail of her superb finishing techniques. It's a marvellous pattern because it can be knitted not only on standard gauge electronic machines, but also on Passap, Pfaff and Singer models. There are also lots of suggestions for alternative yarns and colourways and you'll find the start of the pattern on page 32.

I'm just getting ready for the final exhibition of the year - Alice's Knitting, Stitching and Fabric Show in Lydney. She's always been a constant support for our magazine and I do admire the way that both she and Bert have kept going for so long. Their energy and enthusiasm never seems to wane and I do wish them good health and happiness this Christmastide. Sadly, there is no significant change or improvement in Mary Dowse's condition following her stroke earlier this year and she's now in a nursing home close to her own home in Lewes. We've lost many friends of the magazine this year and machine knitting will be all the poorer for their passing. It is a time for reflection for most of us as the old year ends. Not only do we have a New Year round the corner, but a new millennium to inspire us. My thoughts and best wishes are with you all and our contributors join me in wishing you a very Happy Christmas and sending you our good wishes for a prosperous New Year.

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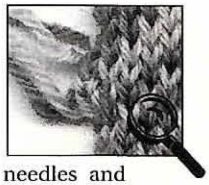
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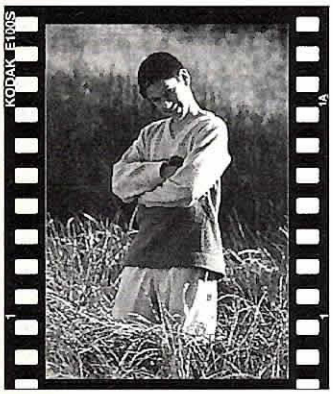

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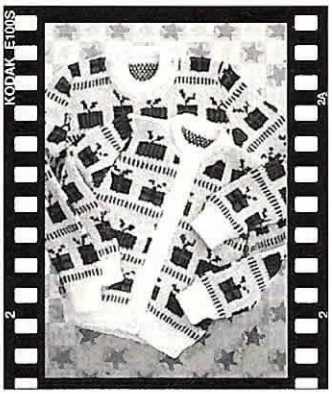

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News Line

News & reviews of the latest products

Want to publicise your product? Send the picture and information to us at News Line to be in the news. You can find our address and fax number on page 5.

NOTTINGHAM SHOW

Don't forget that the **3rd Nottingham Machine Knitting Show** takes place on Sunday 9th April 2000 from 10.00 am to 4.00 pm. The venue is the Harvey Haddon Sports Centre, Nottingham. Admission at the door is £3.50 and advance tickets cost £3.00. As before, refreshments will be available and car parking is free. For further information, please contact:-

Alan Hunt
Hush Knit Yarns
57 Burnside Drive
Bramcote Hills
Beeston
NOTTINGHAM NG9 3EF
Tel/Fax:- 0115-922 3654

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EUREKA!

Owners of **Brother electronic machines** which have a disk drive connection - and that includes all models except the **KH965** and **KH900** - will be delighted to know that a new product, the **Pin Guard** can be used to avoid damage to the pins on the printed circuit board.

These pins are easily bent by constantly plugging and unplugging *DesignaKnit Links* or the *PPD/disk drive* connector. Repairs are not only costly but it's sometimes not possible for repairs to be made to the 950i because of the lack of replacement boards.

To avoid this problem, simply insert the Pin Guard and connect the DesignaKnit Link, PPD or disk drive to the other end of this short lead.

The position of the connection on the KH950i means that the DesignaKnit link is often caught by the carriage and the pin guard also avoids this. The pin guard can also be used to 'guard' the pins of both PPD and disk drive. If any pins are damaged they will be those of the pin guard which can easily be replaced. This ingenious little aid has been developed by **Ann Gervasio** of **Knits by Ann.** It is available in the UK from:-

Diane Bennett
9 Huntley Grove
Nailsea, BRISTOL BS48 2UQ

It costs **£10.50 including postage** in the UK; £10.75 to Europe and £11.25 to Australia, South Africa and New Zealand. Knitters in Canada and the USA can find details on:-

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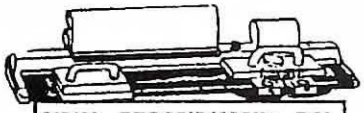

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If you are inspired by the catwalk shows then a visit to a **DWS (Designer Warehouse Sale)** is essential. There are separate fashion days for men and women plus fabric days and entrance is £2 (Students £1).

The fabric sale is held just twice a year, usually in March and October and many of the fabrics on sale have been exclusively commissioned by international designers such as **Betty Jackson, Gallagher** and **Workers for Freedom.** In October's sale, **Mulberry** contributed its first selection of fabrics, complemented by luxurious trimmings from a host of top-notch designers such as **Vivienne Westwood** - who has been known to empty her entire design studio for DWS!

Prices start as low as 50p and rise to £35 per metre for wonderful fabrics such as Harris tweeds; fine chiffons; pure cottons and voiles; Irish linens; pure wools; luxurious velvets, fleeces and fun furs; worsted suiting fabrics; Italian silks and waterproof coating. Accessory designers such as **Neisha Crosland, Fred Bare** and **Andrew Wilkie** contribute luxurious leathers, suedes, devorés, chiffons, brocades and damasks - adding further spice to the selection already on offer.

To be added to the mailing list for advance information, please telephone 0171-704 1064 or send an E-mail to **dwslondon@aol.com.** Alternatively, you might like to visit the website at **http://www.dwslondon.co.uk** for the very latest information. ■

Remember, Remember...

DWS DATES FOR 2000

Women	Fri 11th - Sun 13th Feb
Men	Fri 18th - Sun 20th Feb
Fabric	Thu 2nd-Sat 4th March
Women	Fri 7th - Sun 9th Apr
Men	Fri 14th - Sun 16th Apr
Women	Fri 16th - Sun 18th Jun
Men	Fri 23rd - Sun 25th Jun
Women	Fri 22nd - Sun 24th Sep
Men	Fri 29th Sep - Sun 1st Oct
Fabric	Thu 12th-Sat 14th Oct
Women	Fri 1st - Sun 3rd Dec
Men	Fri 8th - Sun 10th Dec

THE NEW LOOK!

Whether it's called a **Pashmina,** a scarf or a stole - it's long and fringed and essential winter dressing! Devotees of **In-Ex Designs** will be delighted to know that *Beverley* has created just the right look and produced it on her latest pattern. Her beautiful tuck lace scarf uses approximately 100g of any 2/30s acrylic or blend of wool and acrylic. She suggests using Uppingham Yarns 2/30s Acrylic, Bramwell Hobby or Silky or even one or two strands of French Crêpe. You can also add some fine lurex for seasonal sparkle. The pattern is easy to knit and is suitable for all makes and models of standard gauge electronic or punchcard machine.

You may be interested to know that Beverley made some samples, in a selection of different yarns and colours, to show to knitters visiting the In-Ex stand at the NEC and Bury exhibitions recently - and she sold every one! We're sure you'll agree that it takes a lot for machine knitters to buy machine-knitted designs - but her scarves really were beautiful and quickly snapped up by eager buyers!

The pattern is available now and we're pleased that we're just in time to tell you about it for your Christmas knitting. It gives you a wonderful excuse to use up all those oddments and make a lovely knitted gift. Beverley will process all our readers' orders quickly by first class post, so please mention the magazine when ordering. The pattern costs just £2.00 plus 30p postage and packing.

If you are pressed for time, you might also like to know that Beverley can take a limited number of orders for ready-made scarves. There are three prices which vary according to the yarn used and they are £9.95, £11.95 and £12.95 plus 70p for first class postage and packing. Please state the quality required and colour preferred and enclose payment in full when you place your order. If the colour you require is not available, Beverley will get in touch so please also include a telephone number in case of query. The address you will need for ordering the pattern or a ready-made scarf is:-

Beverley Ward
In-Ex Ltd
PO Box 1459
WINDSOR
Berkshire SL4 2TP

THE WRIGHT STUFF

Jan Wright has a new book for machine knitters and she's called it **Simply Wright in 2-ply Crêpe.** It's a collection of separates in two ply crêpe and includes:-

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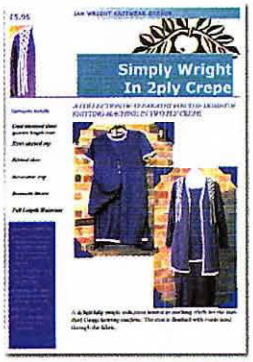

Jan has used two ends of **Uppingham Yarns Filigree French Crêpe** for all the designs. Filigree is a fine acrylic crêpe in a lovely range of colours and very popular with machine knitters. As a guide, you will need approximately 600g each for the coat and skirt; 550g for the long waistcoat and around 300g each for the top, tunic and shorts. Small quantities of contrast yarn will also be required.

Most of the designs are knitted in stocking stitch, the skirt is in full needle rib and the longline waistcoat has a simple "Card 3" punchcard pattern. The size range is to fit 36 [38, 40, 42] inch bust sizes with hips two inches larger. The pattern costs £5.95 plus 70p postage and packing and, if you wish, you may also add the book to any order through Trading Post.

Alternatively, order direct from Jan at the following address:-

Jan Wright Designs
35a Blofield Road
Brundall
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Norfolk NR13 5NU
Tel/Fax:-
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E-mail:-
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New Patterns

Winter knitting for little 'uns

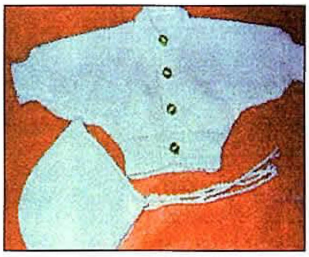
There are lots of new designs available for winter knitting - here are some we're sure you'll want to put on your list this Christmas! Send for details straight away and take advantage of our special reader offers.

TINY NEW ARRIVALS

Following on from the success of her first book, **Dawn McCall** has produced a second book of patterns for premature babies. Called ***More Tiny New Arrivals,*** it includes a dolman cardigan and bonnet; mock rib cardigans; an all-in-one raglan cardigan and bonnet and "moss stitch" cardigans.

Dawn has dedicated much of her time, in recent years, to knitting for the baby unit at St Thomas' Hospital in London. She has a thorough working knowledge of the types of pattern required for premature babies, so you can use her patterns with confidence. The book costs £4.50 including UK postage and packing and is available either from **Sue Woolley** if she's visiting your club, or by post direct from Dawn at the following address:-

Dawn McCall
89 Jebb Avenue
Brixton
LONDON SW2 5XL



NEW NOVELTIES

If you eagerly await new patterns from **Pippin Designs,** the latest selection will not disappoint you! **Ruth Cox** has recently added three new designs to her range.

The first is a ***Rabbit and Frog Flowerpot glove puppet; butterfly and snail finger puppets, pencil tops, brooches*** and ***zip-tags*** and all the designs are included on one pattern and great value for money. By popular demand, she's also produced a pattern for ***women's berets*** in either random four ply yarn or chenille. Her third pattern is the ***Little Car*** and driver plus a racing car we featured many moons ago in the magazine - that's still a firm favourite!

Prices including postage and packing and an illustrated price list will also be included free of charge with each order. Alternatively, you may send a self-addressed and stamped envelope for the list only. The address you will need is:-

Ruth Cox
Pippin Designs
22 Clifton Road
DUNSTABLE
Bedfordshire LU6 1LU

Please mention the magazine when ordering or replying, to make sure you obtain your discount. If you wish to add any of these patterns to your next Trading Post order, please also mention the special offer when writing!

SPECIAL READER OFFER

Each pattern costs £2.85 including post and packing but, until the 31st October 1999, MKM readers may buy:-

- ☆ **One** of the above patterns for £2.85
- ☆ Any **two** of the above patterns for £5.50
- ☆ All **three** patterns for just £8.00.

SEASON'S GREETINGS

Especially for the festive season, ***Season's Greetings*** is a collection of ten seasonal blankets and throws that are quick and easy to knit. They can be used for anything from unusual gifts and children's blankets to wall hangings and sofa throws. The designs include:-

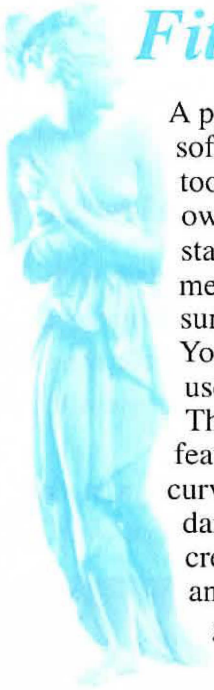
- ☆ Angel, Carol Singer, Santa's Sleigh
- ☆ Santa on the Rooftops, Christmas Candle
- ☆ Santa Portrait, Christmas Teddy
- ☆ Mary & Joseph, Christmas Bells
- ☆ Snowman complete with hat and scarf!

The patterns can be knitted on any machine with ribber, colour changer and either DesignaKnit, Creation 6 or a Brother disk drive. The book costs £9.95, post free and includes a disk for either PC (DesignaKnit, Creation 6, PCX) or Brother FB100 disk drive.

Season's Greetings can be obtained from Water Margin Designs at the address below. For a full catalogue, please send a large self-addressed and stamped envelope to:-

Water Margin Designs
The Lastings
39 The Roman Way
GLASTONBURY
Somerset BA6 8AB

As featured on BBC's "Computers Don't Bite"



Fittingly Sew

A powerful pattern-drafting software package with all the tools needed to produce your own patterns, either based on standard sizes or on personal measurements, so you can be sure of a perfect fit every time! You can start from scratch or use the included templates. The program's advanced features allow you to specify curved or straight seams, insert darts and tucks, transfer darts, create facings automatically and work out a layplan using a grid to match your fabric's pattern repeats.

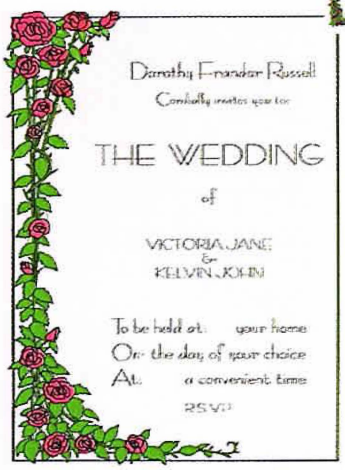
Fittingly Sew 1.2 for Windows™ and *Fittingly Sew 1.2* for Macintosh are products of **Soft Byte Ltd**, Quarry Lane, Nantmawr Oswestry, Shropshire SY10 9HH.
Tel: 01691 828556 Fax: 01691 828195
Netherlands (Dutch version) 0346 266603
Germany (German version) 05406 899555
South Africa 021 96 2536
USA/Canada: Knitcraft Inc Tel: 816 461 1217 Fax: 816 461 5505

£149 incl VAT & delivery

The Wedding

Dorothy Russell has just produced an unusual book of patterns. She's called it ***The Wedding*** and it contains patterns mostly for 11 inch to 12 inch dolls, but with some patterns for smaller dolls. The designs include the wedding attire, leisure wear, day wear and evening clothes compiled in six collections. The patterns can all be mixed and matched to make an endless array of outfits. They are all knitted in four ply yarn on standard gauge machines and even the most basic machines can be used - either by omitting pattern areas, hand selecting patterns or Swiss darning.

To accompany the book, Dorothy has also included a



sheet of "wedding invitations". When the outfits are completed, a child can then "arrange a wedding", invite playmates to it - followed by a "reception", if Mum is agreeable to acting as a general dogsbody and bottle washer! It's a novel idea and one that may well appeal, if you have the opportunity to knit for a small girl.

SPECIAL READER OFFER

As a special introductory offer for our readers only, The Wedding (including a sheet of invitations) can be bought for just £5.00 including UK postage.

PLUS

The first three orders received will be sent FREE so, don't delay! Order now to be in with a chance!

WHILE STOCKS LAST

Every reader who orders a copy of The Wedding will receive a FREE TEENAGE DOLL (but only one doll per household, please!) The doll is about 11½ inches high and will allow knitters either to dress the doll for a child, or use it as a model whilst making the clothes - which is especially useful if you don't live with either "Barbie" or "Ken"!

To place your order, please get in touch with Dorothy Russell at the following address:-

Frandor Formats
42 Pretyman Road
IPSWICH
Suffolk IP3 9AY
Tel/Fax:- **01473-411774**
E-mail:- **frandorformats@dollydimps.talk21.com**
Website:- **http://www.dollydimps.freeserve.co.uk**

THESE BOOTS ARE MADE FOR WALKING!

Maggie Andrews has just produced a super collection of baby shoes and bootees, reminiscent of bygone hand knits. There are five styles:-

- Shoes, Bootees
- Bootees with a turn down top
- Shoes with a mock sock top in rib or mock rib

There are also four trims - a picot edge, scalloped edge, Fair Isle and a plain hem and together, they make twenty variations - and that's without any colour changes for the trims! The patterns are suitable for almost all standard gauge machines and endless variations of footwear can be made - either dainty and delicate, or colourful and fun. The size range is:-

- Babies from birth to nine months, using four ply oddments
- Babies weighing two to three pounds, using two ply yarn
- Babies weighing four to five pounds, using three ply yarn.

Contrary to some rumours, Maggie *is* still in the land of the living! The grapevine has got to work and reports of her demise are greatly exaggerated. Last Autumn, she had a series of minor strokes and when they were investigated, it was found that she had a valve in her heart which was stuck open and stopping enough oxygen reaching her brain. As soon as it was corrected in April 1999, she started to feel and get better.

She has asked us to thank, on her behalf, all the clubs and individual knitters who have sent dozens of get-well cards. (We know she's getting better because we have some lovely designs from her for future issues!) Maggie also hopes to attend the small shows in the South East again next year, especially at Croydon and Cranbrook. Unfortunately, she had to cancel her talks at both venues this year and was too ill to take a stand with her books. She's now looking forward to the new millennium and getting back. She's had a new granddaughter earlier this year, so look out for some new baby patterns in MKM!

You might be interested to know that Maggie's patterns for her baby shoes came about when her new grand-daughter needed shoes to match her dresses. Maggie's daughter couldn't buy

any that were either suitable (or affordable!) and asked her for help. Maggie remembered hand-knitted shoes that she used to make for her own son and daughter when they were babies 35-odd years ago - but in the absence of a suitable pattern, she had to start from scratch! The resulting shoes were soon adapted to make all the different kinds of babies' footwear that appear in the pattern leaflet.

Baby Shoes & Bootees is an essential pattern for all machine knitters. It costs just £2.25 including postage and packing and is available from:-

Maggie Andrews
79 Hookfield
HARLOW
Essex CM18 6QQ

700 Dark Granite
701 Light Limestone
702 Moonstone
713 Cameo
703 Siderite
704 Brick
705 Sapphire
706 Cobalt
707 Blue John
708 Quartz
709 Dark Graphite
710 Blarney
711 Ruby
712 Luciana

Long Line Sweater

An **MKM** design in **Forsell Thistledown** yarn

• Photography **Matt Smith** • Stylist **Sally-Ann Carroll**

General Information

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge machines.

MATERIALS
Forsell Thistledown 4 ply
1 [1, 1, 1, 1] x 500 g cone in Limestone (MC).
1 [1, 1, 1, 1] x 500 g cone in Sapphire (C).
The fibre content of this yarn is 90% Lambswool, 10% Silk. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG or telephone 0116-278 6281.

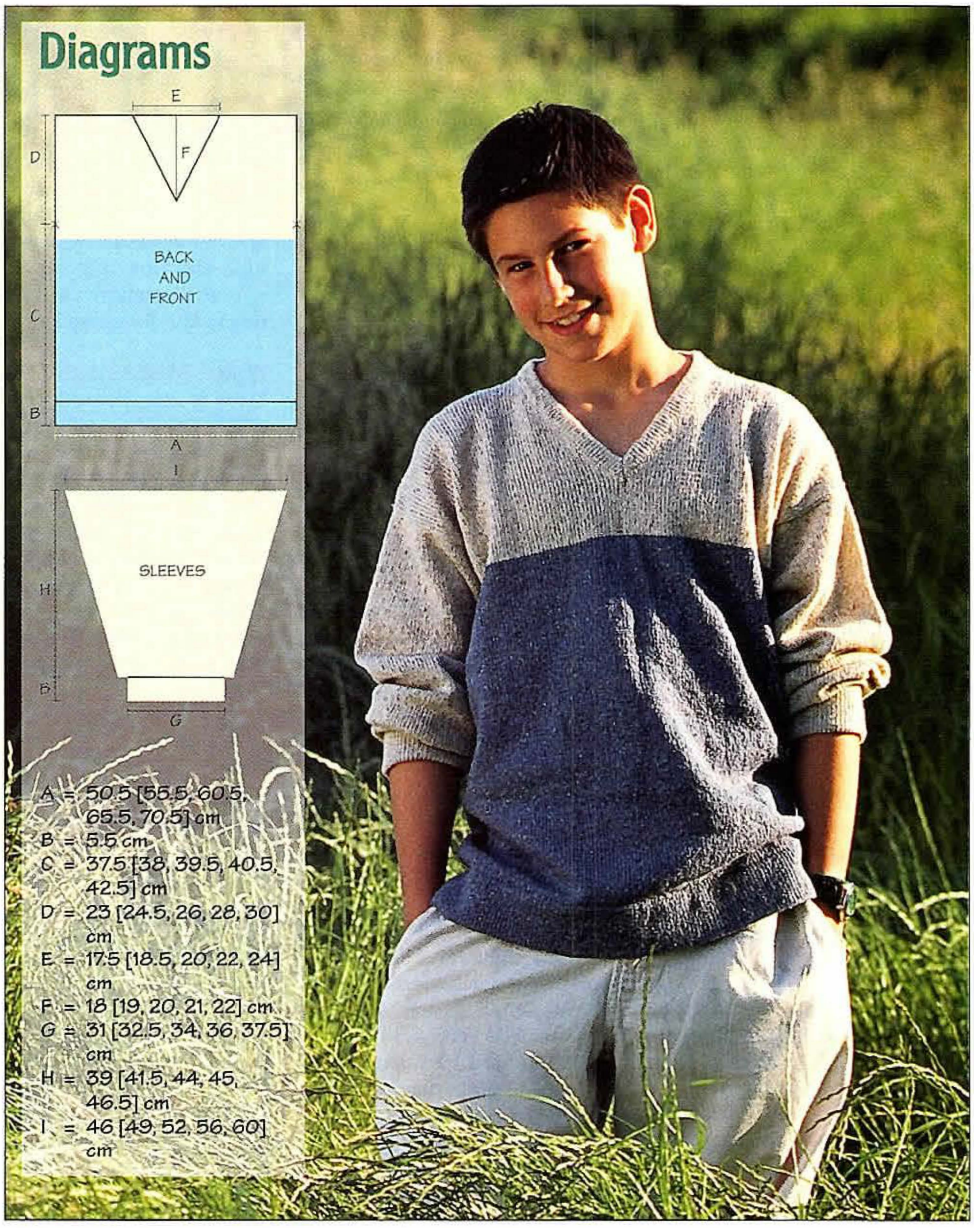
GARMENT WEIGHT
Finished garment in first size weighs 372 g.

Pattern Information

MEASUREMENTS
To fit bust or chest 76-82 [87-92, 97-102, 107-112, 117-122] cm, 30-32 [34-36, 38-40, 42-44, 46-48] in.
Actual size 100 [110, 120, 130, 140] cm, 39½ [43½, 47½, 51½, 55½] in.
Length to shoulder 66 [68, 71, 74, 78] cm, 26 [27, 28, 29½, 31] in.
Sleeve seam 44.5 [47, 49.5, 50.5, 52] cm, 17½ [18½, 19½, 20, 20½] in (adjustable).
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).
For perfect results, please chewck your tension carefully.

ABBREVIATIONS
For a list of the abbreviations we use, please turn to page 41.



NOTES
a) We used knit side of knitting as right side of garment.

Knitting Instructions

BACK
Push 142 [156, 170, 184, 198] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and C, K 26 rows. Using MT, K 1 row. Using MT-2, K 26 rows. Using MT, K 1 row. Make a hem by placing loops of first row worked in C on to corresponding Ns. Unravel WY when work is completed.
Set RC at 000. K 150 [152, 158, 162, 170] rows. Place marker at each end *.
Using MC, K 92 [98, 104, 112, 120] rows. RC shows 242 [250, 262, 274, 290].
Push 46 [52, 57, 61, 65] Ns at left and right to HP. Using WY, K a few rows over rem 50 [52, 56, 62, 68] sts and release from machine.
Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine.
Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT
Work as for Back to *.
Using MC, K 20 [22, 24, 28, 32] rows. 72 [76, 80, 84, 88] rows less have been worked to shoulder than on Back.

SHAPE NECK
Using nylon cord, K 71 [78, 85, 92, 99] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side.
K 1 row, Dec 1 st at neck edge on next and every foll alt row until 68 [76, 81, 83, 85] sts rem, then on every foll 3rd row until 46 [52, 57, 61, 65] sts rem. Using WY, K a few rows and then release from the machine.
With carriage at left, unravel

nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shaping.

SLEEVES

Push 88 [92, 96, 102, 106] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, shape sides by inc 1 st at each end of every 6th [6th, 6th, 6th, 5th] row until there are 94 [106, 118, 130, 130] sts, then on every foll 7th [7th, 7th, 6th, 6th] row until there are 130 [138, 146, 158, 168] sts. K 12 rows. RC shows 156 [166, 176, 180, 186]. You can adjust the length at this stage, if required. Cast off.

CUFFS

Push 62 [66, 70, 74, 78] Ns at centre of machine to WP. With P side of Sleeve facing, replace sts from lower edge on to Ns dec evenly. Using MT and MC, K 1 row. Using MT-2, K 26 rows. Using MT, K 1 row. Using MT-2, K 26 rows. Make a hem by placing loops from first row worked in MC on to corresponding Ns. Using MT+2, K 1 row and then cast off.

BACK NECKBAND

Push 50 [52, 56, 62, 68] Ns at centre of machine to WP. With K side facing, replace 50 [52, 56, 62, 68] sts from back neck on to Ns. Inc 1 st at each end. Unravel WY. Using MT-2 and MC, K 10 rows. Using MT, K 1 row. Using MT-2, K 11 rows. Using WY, K a few rows and release from machine.

FRONT NECKBANDS

Push 56 [60, 64, 68, 72] Ns at centre of machine to WP. With K side facing, pick up 56 [60, 64, 68, 72] sts along front edge and place on to Ns. Inc 1 st at each end. Using MT-2 and MC, K 1 row. Dec 1 st at front edge on next and foll 4 alt rows. Using MT, K 1 row. Using MT-2, K 1 row. Inc 1 st at front edge on next and foll 4 alt rows. K 1 row. Using WY, K a few rows and release from machine.

JOIN RIGHT SHOULDER

Push 46 [52, 57, 61, 65] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and MC, K 1 row. Cast off.

JOIN LEFT SHOULDER

Work as for Right Shoulder but read left for right.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Set in sleeves between markers. Join side, sleeve and neckband seams mitring centre front. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC. ■

President: Richard Rutt Patrons: Anne, Lady Scott; Kaffe Fassett

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Anne Budworth, Membership Secretary,
228 Chester Road North, Kidderminster, Worcestershire DY10 1TH
Tel: 01562-754367 E-mail: RGB_UK@compuserve.com

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I also have lots of individual Design Sheets, many breeds of Dog and so on (including Dalmations!) any of which can be put on to Disk and I love to do Special Commissions (reasonably!) and talks to Clubs.

JO NEWTON
Barrowby Old Hall
Grantham
Lincs NG32 1BX
Tel: 01476 563111

Pattern 1

Teach In

Pattern Knitting: Part 6 - Replacing Knitting

Do you panic when disaster strikes and you accidentally strip the knitting off the machine? It is possible to get the work back on to the needles and correct the pattern. This month, **Ann Kite** is going to teach you what to do.

LOOK, NO JOIN!

I promise you that with practice, when the garment is finished, you will not be able to see where the problem occurred. It really isn't that difficult, you just need to know a simple routine and then practice. It is worth learning because once you can do this, you will feel more confident about knitting. You will know that if the worst happens you will still be able to recover the situation.

I actually strip the knitting off the machine deliberately sometimes. If I spot a mistake many rows back that's too far to pull back easily, then I take the knitting off the machine, unravel past the mistake, return the knitting to the machine and carry on knitting. The only time I start again from the beginning is when a problem occurs just after I've started knitting.

So what is the routine? As usual, read the rest of this article at your machine and knit your way through it. We'll keep it simple and start by stripping off some stocking stitch knitting and follow that with stripping off Fair Isle knitting.

RESTORING KNITTING TO THE MACHINE

STOCKING STITCH

Step 1

Cast on about 60 stitches and knit 50 rows of stocking stitch. Notice I have suggested a reasonable number of stitches and rows. If you knit only a few rows, over a small number of needles, your piece of knitting will be so small that it will be hard to manipulate after stripping off.

Step 2

Remove the yarn from the sinker plate and pass the carriage across, stripping off the knitting. Leave the empty needles in working position.

Step 3

Break the yarn. Often, after stripping off the knitting accidentally, the yarn will still be attached to your knitting. It is important to remember to break the yarn rather than leaving it tugging at your knitting, making life difficult. As I have said before, knitting easily is all about remembering little details like this.

Step 4

So now you have a piece of knitting to get back onto the machine. Most knitters try and pick up the open stitches of the last row knitted. This is difficult and often you end up chasing the stitch down the knitting, producing a long ladder. Don't try and pick up the stitches of the final row, pick up the stitches of the previous row. These stitches are easy to pick up, as the stitches of the final row hold open the stitches you are picking up, making it easy for you to get your transfer tool in. Begin by picking up a stitch three or four stitches in from the edge stitch and place it on the appropriate needle. Starting work a little way in from the edge will be easier, then you can work backwards towards the edge of the knitting.

Don't bring the needles too far forward as you replace the stitches. You don't want the stitches to go behind the latch. In a moment you will be unravelling and it's easier to unravel with he needles in the working position.

If you have problems picking up a stitch and perhaps it runs down a row or so, that's all right. Simply pick up the stitch however you can and place it on the needle. Make sure the ladder stays on the purl side of the knitting, or on the needle. Don't trap the ladder behind the knitting and don't try and knit it up, just leave it for now. After returning all the stitches to the knitting, you may find that you have an empty needle at the end. Somewhere you missed a stitch, don't worry, leave it for the moment.

Step 5

Now you have the knitting back on the needles, but you have the stitches of the last row sitting on top of the needles and may be you have long ladders in places and even an empty needle or two at the edge. Maybe you feel it is a complete mess and this is not going to work! It will!

We'll improve the situation by unravelling. Return the needles to the working position and unravel. Unravel until you reach a row that unravels more or less perfectly. I say more or less perfectly because you may still be a stitch or two short. However, as the unravelling eliminated more and more of the problems, you will probably have spotted the missing stitch(es). If not find them by examining your knitting carefully just below the needles.

Step 6

After finding the missing stitch(es), use your triple transfer tool to move the stitches on the needles sideways, first filling the empty needle(s) you have at the edge of your knitting and eventually creating an empty needle(s) above the missing stitch(es) on to which of course you place it (them). Now you should have a stitch on every needle and your knitting should be in a good condition. If picking up the missing stitches created some more problem areas, unravel another row or two until you have a perfect row of knitting on the needles. Then re-thread the carriage and carry on knitting.

During the above exercise, we were unravelling and I did not tell you to count the rows as you unravelled. When knitting a garment you will have to do so of course and in the next exercise

Fig.1 Carriage settings for memory & selection rows

SILVER REED & KNITMASTER

Carriage in the released position using the release button

Carriages without release lever

Cam lever	Slip
Side levers	O

brother

FIRST FREE PASS	
Part buttons	In
Change knob	NL
SECOND FREE PASS	
Part buttons	In
Change knob	KC

TOYOTA

FIRST FREE PASS	
Selection lever	Empty ◁▷
Card lever	0
SECOND FREE PASS	
Selection lever	Empty ◁▷
Card lever	C

Fig.2 Carriage settings for Fair Isle

SILVER REED & KNITMASTER

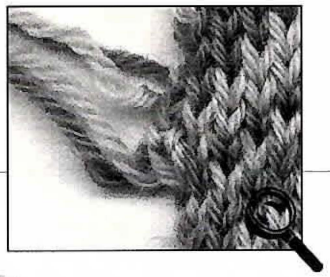
Cam lever	F
Punchcard & electronic 860 & 890 only	
Side levers	△

brother

MC button	In
Change knob	KC

TOYOTA

Selection lever/dial	C/Colour
Card lever	C



you will need to. We are going to do the same exercise but while knitting Fair Isle and we'll have to correct the pattern after returning the knitting to the machine.

RESTORING KNITTING TO THE MACHINE

FAIR ISLE

Step 1
Cast on about 60 stitches, knit eight or so rows in stocking stitch followed by 60 rows in Fair Isle.

Step 2 and Step 3
As Step 2 and Step 3 when knitting stocking stitch.

Step 4
If you have a Brother or Toyota machine, return the needles in the selected position to working position.

Step 5
Return the knitting to the machine, as before, picking up the stitches from the row below the stripped off row. When picking up the stitches, keep the Fair Isle floats and any ladders on the purl side of the knitting or on the needles. You can't unravel ladders or floats when they are behind the knitting, they have to be at the front.

Step 6
Return the needles to working position and pull back the knitting until you have unravelled a perfect row, counting the rows as you do so. You may find that at first you have to unravel first one colour and then the other as you go across the row, depending on any problems you had when picking up the stitches.

When you have unravelled a perfect row, you are ready to correct the pattern, memorise or select the next row and continue pattern knitting.

When returning the pattern to the correct row after accidentally (or deliberately) stripping of the knitting, you have to allow for the pass the carriage did when stripping off the knitting. So the pattern, whether punchcard or electronic, has to be turned back by the number of rows unravelled plus one.

My *Teach In* articles in *Issues 16, 17* and *19* were all concerned with pattern knitting and memorising or selecting the pattern, so you should be able to do this by now without any difficulty. However, for any of you who missed these articles, I will outline the procedure here - but for more in-depth details, please see the above issues.

BROTHER & TOYOTA MACHINES

Returning the pattern to the correct row

Punchcard Machines
Turn the card back by the number of rows unravelled plus one. Lock the card.

Electronics
Key in the number of rows unravelled plus one followed by CF to return the design to the correct row.

The selection rows
Make sure the needles are in the working position before doing the selection row(s)

Punchcard machines and 965 electronics
If the yarn is on the same side of the carriage do both memory or selection rows. (See Fig.1.)
If the yarn is on the other side of the knitting to the carriage do only the second selection row.

950 and 910 electronics
Whichever side of the knitting the yarn is, use the carriage settings for the second of the two selection rows in Fig. 1. The machine is automated and knows which side the yarn is in relation to the carriage and will select on the appropriate row. If only the edge needles are selected on the first pass, return them to the working position before doing the second pass.

SILVER MACHINES

Make sure the needles are in the working position before doing the memory row(s).

Punchcard Machines
Turn the card back by the number of rows unravelled plus one and lock the card.
Do the memory row(s) (Fig. 1) to read the new row on the card. Then unlock the card.

Electronic Machines
The Design Controller (PE1)
Scroll the design back by the number of rows unravelled plus one.

The Mylar Sheet
Turn the inspection light on.
Roll the Mylar sheet back the number of rows unravelled plus one.
Turn the inspection light off. When the inspection light is turned off the new row of the design is read.

The electronic machines, whether using the design controller or the mylar sheet, do not have to do the memory rows as on these machines the memory rows read the cams, not the design and the cam positions have not been changed.

My video course What To Do When It All Goes Wrong includes a section teaching returning knitting to the machine when knitting tuck stitch. There are also sections on other problems such as picking up a dropped stitch and unravelling when pattern knitting. There is a section for most machines, punchcard and electronic, Silver, Brother, Toyota and Knitmaster. Brother 965 electronics are not shown but owners of these machines should still find the video useful.

I have a limited number of copies of video course No. 6 What To Do When It All Goes Wrong available for readers of Machine Knitting Monthly for only £15 including post and packing. If you would like more information, please contact me at the following address:-

Ann Kite
The Llanerch
NEW RADNOR
Powys LD8 2TP
Tel/Fax:- 01544-350627
E-mail:-
AKES@compuserve.com

Club Outings

Now turn to page 27 for Club Speakers

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Edinburgh EH12 5HD
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Fax: 0131-313 1004

David Drummond

RUDDINGTON FRAMEWORK KNITTERS' MUSEUM

This award-winning working museum is a unique surviving example of a purpose-built knitters yard, dating from 1829. Set around a garden courtyard are cottages, showing living conditions of a stockinger circa 1850 and the yard manager circa 1900. A large workshop houses a full complement of frames, demonstrated by a knitter trained on site. Another workshop contains Griswold circular machines on which socks are still produced for sale - visitors are encouraged to have a go themselves!

A video presentation gives background historical information and the shop provides souvenirs and museum publications on various aspects of the knitters' lives. Group visits by appointment are welcome all year round, any day including evenings - don't forget to book refreshments! Please telephone the Site Manager on the number listed below for further information.

The Ruddington Framework Knitters' Museum
Chapel Street
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Nottingham NG11 6HE
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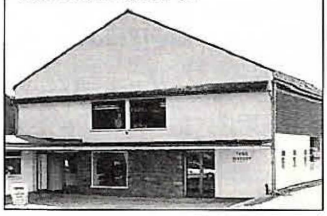
An Aladdin's cave warehouse of quality yarns and accessories. We have ample parking and we are near to the town centre in beautiful countryside. We are easy to find, between the A1 and M1, near to Leicester from where is drawn much of our industrial yarn. All of our yarn is thoroughly tested before we sell it to you at low, low prices, as advertised.

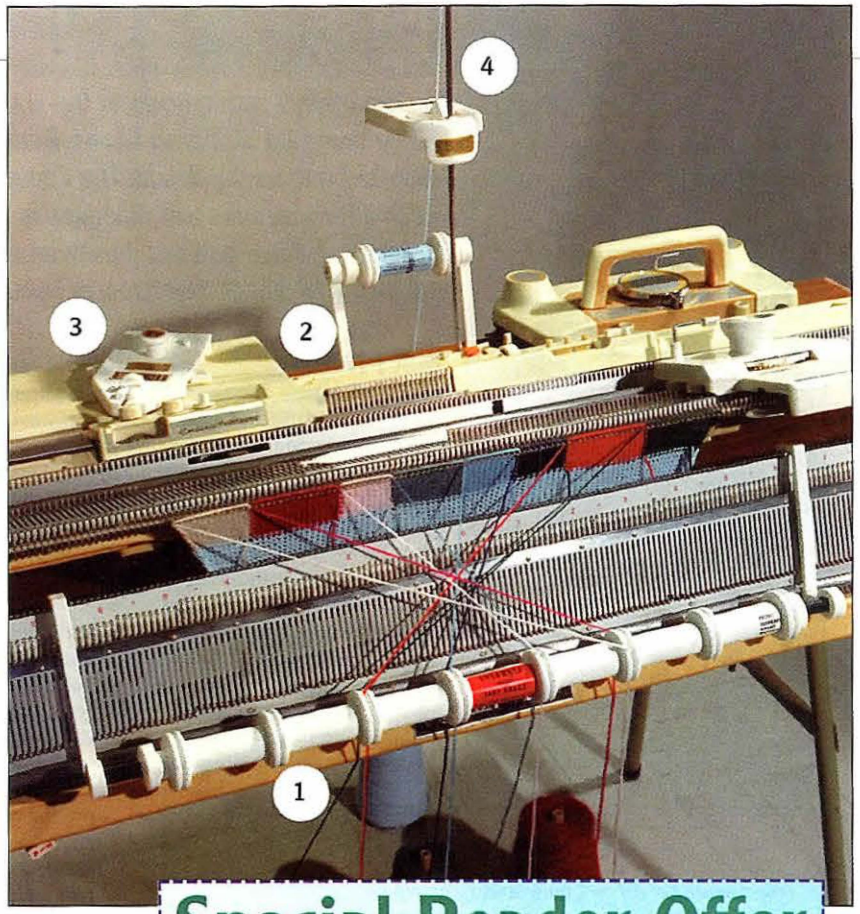
North Street East
Uppingham
Rutland LE15 9QL
Tel: 01572-823747



Tricot Products

The Takeover Bid!

B Hague & Co is pleased to announce that the company has purchased **Tricot Products** and taken over the manufacture and distribution of the range of machine knitting accessories.



It has been a number of years now since Joan and her late husband Trevor have either advertised or attended knitting exhibitions, so the products have become increasingly difficult to purchase. From our archives, we have this super colour photograph that Trevor produced when he was alive. It shows all the Tricot products assembled on a machine and in use. The intarsia tool, now supplied free if you order a Yarn Brake, is lying on the needlebed in the centre of the photo.

❶ Intarsia Multi-Yarn Brake

Shown as Fig. 1 at the front of our photograph for trouble-free intarsia knitting, you really do need this yarn brake. It gives accurate tensions, with no piles of tangled yarn on the floor and fits to single or double bed machines. It is supplied with a free intarsia tool and there's a choice of two models.

Two yarns can pass through each disc, if required, so the one shown will take up to 16 ends of yarn and costs £19.50 plus p&p. The second much longer model (not shown) takes 32 ends and costs £25.95 plus p&p. (The mind boggles at the thought of knitting any intarsia design that requires 32 colours across a row!) This 16 end version was a very popular Tricot accessory and is still sought-after and used by machine knitters. It's great to know that it's now available again.

❷ Antiloop

The Antiloop is Fig. 2 on our photograph and is a multi-strand industrial yarn control that prevents loops and snarling when you are knitting fine yarns. It's a simple attachment that fits to the tension mast and it costs £8.55 plus p&p. It's invaluable if you use fine yarn such as 2/30s regularly and also saves wastage from breaking off tangles that form when you are using several ends of expensive yarn such as cashmere.

❸ De-Knit

The De-Knit is a small carriage for unravelling rows quickly and easily and it's shown as Fig. 3 at the back of the machine. You place it on the needlebed at the edge of your knitting, unravel the first couple or so stitches then pull on the end of yarn to unravel the row in one smooth, easy action. We had one set up on a machine on our stand at some of the exhibitions recently and even the most die-hard machine knitters were converted! Individual models have been made for Brother, Silver Reed and Knitmaster and Toyota machines so you should state the make and model of your machine when ordering. It costs £8.99 plus p&p.

❹ Not-A-Knot

This ingenious little device is Fig. 4 on our photograph and it simply pushes on to the yarn mast and detects knots and slubs in yarn. The indicator bell alerts you to the problem when you are too busy concentrating on your knitting to notice! It costs £8.90 plus p&p - not a lot to pay to prevent frayed nerves when a row has to be unpicked. Removing a knot from the middle of the knitting, because it wasn't spotted on its way through the machine, is an exercise most machine knitters prefer to avoid! ■

Special Reader Offer

Readers of **MKM** can buy any of these Tricot Products **post free** by using the coupon below. Christmas is just the right time to treat yourself to one of these really useful accessories. They also make super prizes for club raffles!

To:- **Acorn Publishing, PO Box 1479, Maidenhead, Berks SL6 8YX.**
Please send me the Tricot products listed below.

- _| 16 end Intarsia Multi-Yarn Brake @ £19.50
- _| 32 end Intarsia Multi-Yarn Brake @ £25.95
- _| Antiloop @ £8.55.
- _| Brother De-Knit @ £8.99.
- _| Silver Reed/Knitmaster De-Knit @ £8.99
- _| Toyota De-Knit @ £8.99

The model of my machine is .....

I enclose cheque/postal order value £ ..... made payable to Acorn Publishing. I wish to pay by ❑ Visa ❑ Mastercard, please charge my account.

My card number is: _| _| _| _| _| _| _| _| _| _| _| _| _| _| _| _|

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Name on card .....

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Subscriber's name .....

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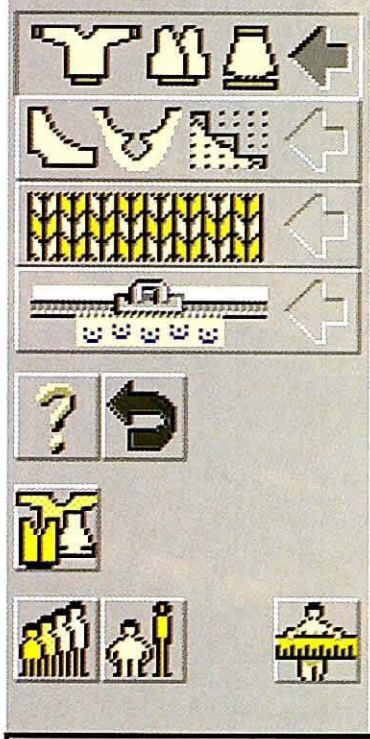
Overseas friends may order any of these items using Mastercard or Visa, but we're sure you'll understand that we have to add on postage charges.

Please copy this order form on to plain paper if you do not w2ish to cut your magazine

Tricot Products

DesignaKnit 7

File: DesignaKnit 7: The Upgrade



DesignaKnit 7, an upgrade to the popular DesignaKnit 6, will be launched shortly so **Diane Bennett** interrupts her series to bring us the details. The Convert Graphic section, which allows pictures and diagrams to be converted into DesignaKnit stitch patterns, has been completely re-written and lots of excellent new features have been added.

DON'T PANIC!

First of all, please don't panic! All **DesignaKnit 6** owners can upgrade for the difference in cost between the two versions of the program. Some users, who changed from DesignaKnit 5 to 6, no doubt will be wondering if they want to make the change. However, it is important to be aware that this is an upgrade, not a total re-write of the program. DesignaKnit 6 was the first Windows version of the program and was very different from DesignaKnit 5. This new version, however, has added features but it is very easy for anyone familiar with DesignaKnit 6 to use. When opening the new program, everything looks familiar and the basics are the same:-

- ☆ Designing a garment with Standard or Original Shaping.
- ☆ Designing a stitch pattern with Stitch Designer.
- ☆ Combining the garment and stitch pattern to see how it will look when knitted.
- ☆ Print, transfer and knit from screen using Inter-Active knitting.

COPYING SHAPES

Look closely, however and this is when you will see the new features. The major new feature in Original Shaping is well hidden but so useful. Want to copy a shape from this magazine? Now it is simple. First, work out the position of each of the points on the outline shape as co-ordinates. Next type them into a word processor such as Word (see Fig. 1a). Move to DesignaKnit Original Shaping and display a rectangle on the screen. Go to Piece – Table and Paste the figures into the table to produce a shape (see Fig. 1b). This piece took only a couple of minutes to draw into Original. Measurements or stitches and rows can be used for the co-ordinates, so these can be taken either from the block or from a pattern and the shape reproduced in no time.

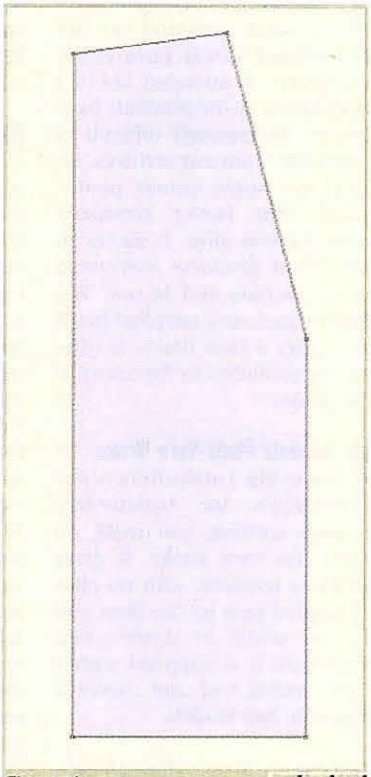


Figure 1b

0,	0
21.5,	0
21.5,	37
14,	65.5
0,	63.5

Figure 1

CONVERSION OF GRAPHICS

The conversion of graphic images has been completely revised. One important feature is that the program can handle a larger number of file types, including .jpg files commonly used by digital cameras.

SELECTING COLOURS

Opening a picture using Convert Graphic from Stitch Designer, the windows lead the user

DesignaKnit Link

THE newsletter for all DesignaKnit owners.

Four issues per year + free disk £12 UK, £14 Europe, £16 outside Europe (air) Back issues also available

Send 1997 subscriptions to Diane Bennett or contact:-

Canada/USA - Doodles, 2050, Lakeshore Rd W, Oakville, Ontario L6L 1G7

NZ - Lynda Smithies, 23, Khouri Ave, KARORI, WELLINGTON

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DesignaKnit Original Shaping (ver. 6 only)	£6.20

Please send your order to:

Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS48 2UQ

For details of any item or tuition (DKnit, Brother electronics etc.) contact Diane at the address above or tel: 01275-810067

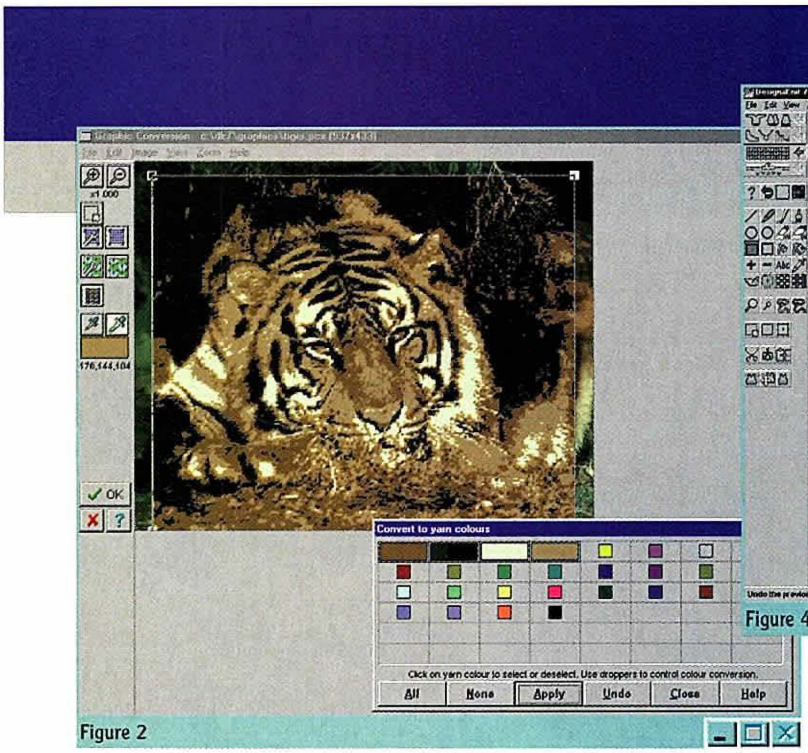


Figure 2

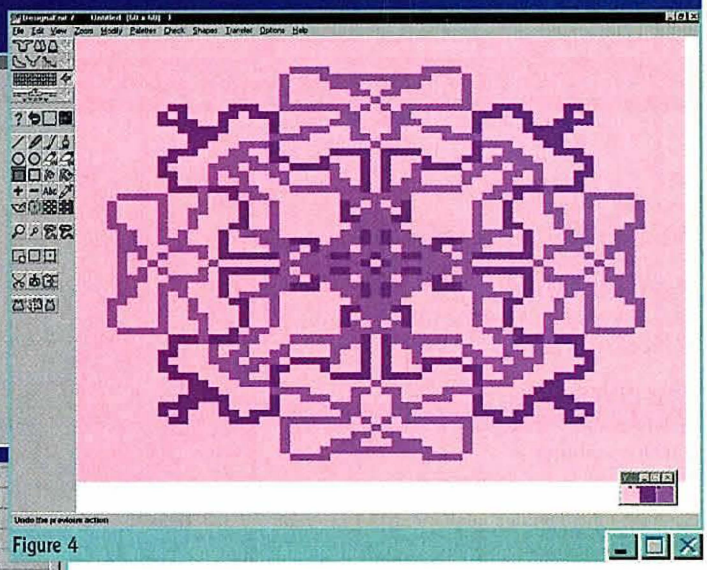


Figure 4

through the conversion process, which now includes the option to select the number of colours to be knitted in a row. Colours can be selected and combined in a very ingenious way using a large and small dropper. Experiment with different colours, combine them in different ways and the results are displayed on the screen (see Fig. 2) This makes it possible to produce a better conversion more easily than before. Spend time on the image and you will be amazed - the results can be excellent even with very complex pictures.

*Diane's new book **DesignaKnit 7 for DK6 Owners** will be available shortly after the new program is launched. Fully illustrated in colour, the book cover the new features in detail and show you how to make the most of the new upgrade. Order NOW and your cheque will be cashed or credit card charged only when the book is sent to you. The price in the UK is **£7.95 including postage** - this will increase to £8.95 on 1st Feb 2000. Prices for overseas friends are Europe £8.95 and Rest of the World £9.95. If you are ordering by credit card, please state the card number, expiry date and the name on the card.*

STITCH DESIGNER

Stitch Designer includes a large number of major changes. It is now possible to draw with either colours or stitch types, making it easier to design for Stitch Patterns other than Fair Isle. Either colours or stitch types - or both - can be displayed on the grid. It is much easier to control the way that patterns are downloaded to the machine using the new systems.

Stitch Designer also contains new drawing tools. Two are for use with other tools to produce patterns - either Bird's-eye or a previously saved pattern. Fig. 3 shows a very simple example. Three rectangles were drawn, then filled with a Bird's-eye pattern using the fill tool. Much more complex designs are possible by drawing and saving small patterns which can then be used with the pencil or brushes or with the fill tools.

The mirror tool is very ingenious. Designs are usually drawn with it set for no mirrors. Turn it on, however and the design can be drawn with four different mirror combinations. For a design which is mirrored vertically, use the vertical mirror and you can see the effect as you drawn. The same is also possible using a horizontal mirror. For "snowflake"-type designs, turn on both horizontal and vertical mirrors at the same time and just draw one quarter of the design, watching the other parts repeat as you draw. The best of all for designing is the kaleidoscope, which combines the vertical and horizontal mirrors with two which are diagonal. The effects when can be created are stunning (see Fig. 4) and are seriously more-ish when combined with Palettes – Vary at Random.

NEW FEATURES

There are many other new features in the program. Some, for example the pasting of body measurements from Standard Shaping for easy printing, have been requested by DesignaKnit owners. Others, including the new ways in which colours can be controlled for downloading will ensure that the program runs even more smoothly than before.

DesignaKnit 6 is a wonderful program. When I started testing this new version I wondered whether it really could be improved, but it certainly has been. Its new features make DesignaKnit 7 a worthy successor and I will be exploring these in more detail in future articles in this series.

The new program is expected to be ready shortly. For more information about purchasing the full program or upgrading from a previous version contact your dealer, distributor or Soft Byte. You'll find the information on the back page of this magazine. ■

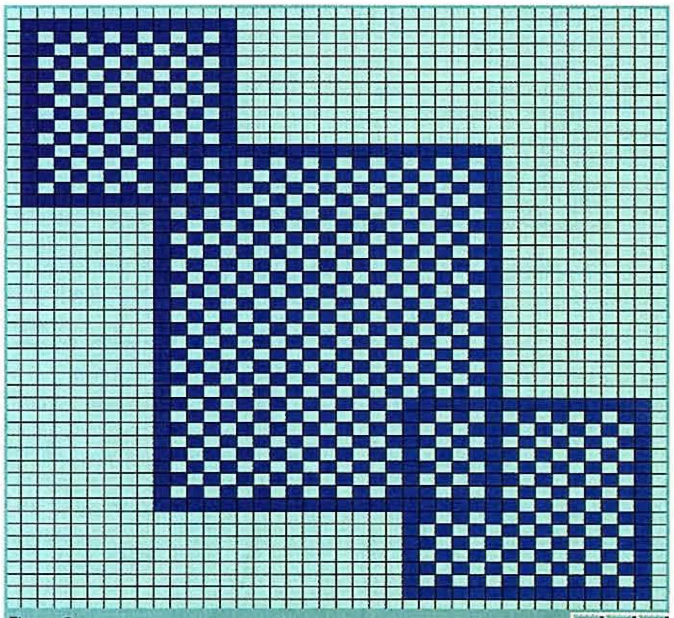


Figure 3

Christmas Parcels

Seasonal Jumper and Cardigan designed by **Jamilla** in **Harmony** yarn

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff E6000 machines.

MATERIALS

Harmony Yarns Gemini

1 [1, 1, 1, 1] x 250 g cone in Ivory (Col 1).
1 [1, 1, 1, 1] x 250 g cone in Russet (Col 2).
1 [1, 1, 1, 1] x 250 g cone in Holly (Col 3).
1 [1, 1, 1, 1] x 250 g cone in Blue (Col 4) for jumper.
5 buttons for cardigan.
3 buttons for jumper.

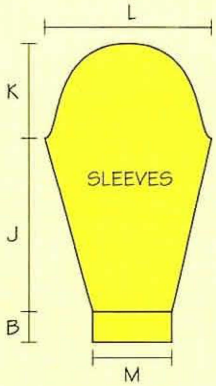
The fibre content of this yarn is 50% Wool, 50% Acrylic. For further information about this yarn, please write to the following address:- Harmony Yarns, 767-771 Attercliffe Road, Sheffield, South Yorkshire S9 3RE or telephone 0114-244 9888.

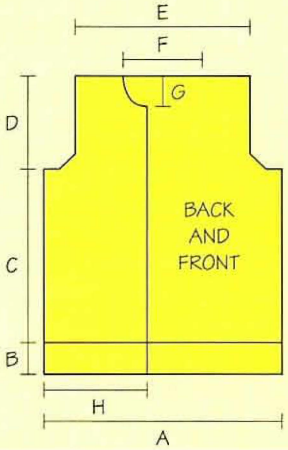
GARMENT WEIGHT

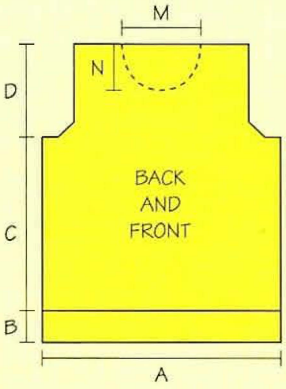
Finished cardigan in first size weighs 185 g.
Finished jumper in fifth size weighs 235 g.

Diagrams

A = 30.5 [32, 32.5, 34, 35.5] cm
B = 4 cm
C = 22 [22, 23.5, 24.5, 25.5] cm
D = 12.5 [13.5, 14.5, 14.5, 14.5] cm
E = 23.5 [24.5, 25, 25.5, 26.5]cm
F = 11 [11, 11.5, 11.5, 12.5]cm
G = 4.75 [4.75, 6, 6, 6] cm
H = 13 [14, 14, 14.5, 15] cm
I = 18 [18.5, 18.5, 18.5, 19.5] cm
J = 22 [24.5, 26.5, 27.5, 29] cm
K = 9 [9, 10, 11.5, 12] cm
L = 21.5 [23, 23.5, 24.5, 25] cm
M = 11 [11, 11.5, 11.5, 12] cm
N = 6.5 [6.5, 6.5, 7, 7] cm







Pattern Information

MEASUREMENTS

To fit chest 51 [53, 55, 57, 59] cm, 20 [21, 21½, 22½, 23½] in.
Actual size 60 [63, 64, 67, 70] cm, 23½ [25, 25½, 26½, 27½] in.
Length to shoulder 38.5 [39.5, 42, 43, 44] cm, 15½ [15½, 16½, 17, 17½] in.
Sleeve seam 26 [28.5, 30.5, 31.5, 33] cm, 10½ [11½, 12, 12½, 13] in.
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28½ stitches on each bed and 110 rows to 10 cm, 4 in measured over main Stitch Pattern A. Set lock on BX←/LX and use Knit Tech 197 (stitch size approximately 4¾/4¾).
For perfect results, please check your tension carefully.

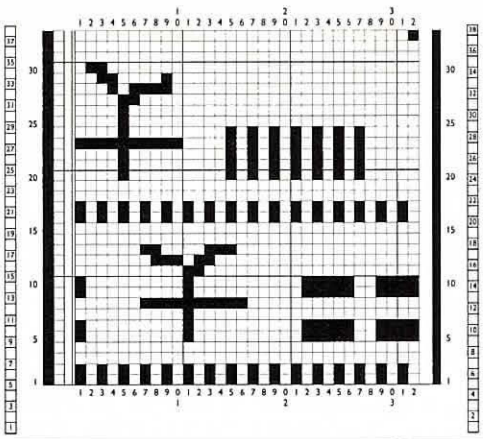
ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 41.

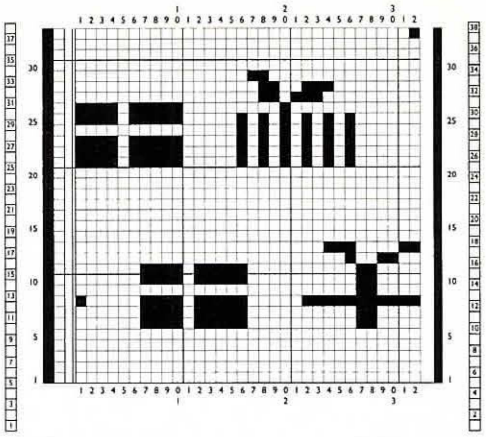
NOTES

a) Before knitting, prepare any reader sheets needed from the charts provided.
b) Two ends of yarn are used for the main pattern, welts, cuffs, neckbands and shoulder band and three ends of Col 1 for the front bands, so some winding will be necessary.
c) All welts are knitted manually.
d) Thread yarn in the following sequence:- Feeder 1 - Col 1, Feeder 2 - Col 2, Feeder 3 - Col 3.
e) The tension for the front bands is approximately 5.14 rows to 1 cm, so we measure the front after the neckband has been sewn into position. For the smallest cardigan, this measured 35 cm. (35 x 5.14 = 179.9, rounded up is 180 rows.)
We suggest you knit about 20 extra rows. Sew the band into position and pull back any excess rows, binding off the open stitches. We then make a note of the number of rows pulled back, so we have the exact number needed for the buttonhole band.

Pattern 2



Card 1



Card 2

STITCH PATTERN A FOR JUMPER

Although Knit Tech 197 is a three colour technique, we introduced a fourth colour into Feeder 2 for the jumper as follows:-

Feeder 1 - Col 1,
Feeder 2 - Col 2,
Feeder 3 - Col 3. K 6 rows.

** Feeder 1 - Col 1,
Feeder 2 - Col 4,
Feeder 3 - Col 3. K 12 rows.

Feeder 1 - Col 1,
Feeder 2 - Col 2,
Feeder 3 - Col 3. K 78 rows.

Feeder 1 - Col 1,
Feeder 2 - Col 4,
Feeder 3 - Col 3. K 12 rows.

Feeder 1 - Col 1,
Feeder 2 - Col 2,
Feeder 3 - Col 3. K 90 rows **.

Rep from ** to ** throughout.

As Christmas parcels come gaily wrapped in lots and lots of colours, why not try changing the colours in Feeders 2 and 3 - or perhaps have different colours for each row of parcels.

We work out the distance of rows between buttonholes by making the first buttonhole on row 10 and the fifth 10 rows from the top of the band - that is, when RC shows 170.

Between the first and fifth buttonholes, we need to make three others. To find out how many rows to knit between each, we deduct 10 (the first buttonhole) from 170 (the fifth buttonhole) = 160. We divide by the number of spaces between the remaining buttonholes which is 4. (160 ÷ 4 = 40 rows.)

So, for the smallest size, the buttonholes are made over rows 10, 50, 90, 130 and 170. We transfer two stitches on to adjacent Ns on the front bed and transfer one stitch on to its adjacent N on the back bed. Leave empty Ns in WP. Knit until RC shows 180 and then cast off.

f) The Cut and Sew method is used for the neck shaping on the jumper.

PROGRAM

Prog - ENT
Erase - ENT
Cast On - 1 - ENT (not used)
All St Patt - NO
St Patt A - Dot - ENT
Read in sheet 1 until
Alter - ENT
Direct - NO
Add - ENT
Add What? - Dot - ENT
Read in sheet 2 until
Alter - NO
3 Col - ENT
Add - NO
Knit Tech - 197 - ENT
Enlarge/Position - NO
Test - NO
All St Patt - ENT
Form - NO
L ND - number required at left of needlebed - ENT
R ND - number required at right of needlebed - ENT

Knitting Instructions

Cardigan

BACK

Handle up. Orange strippers. Set up 88 [92, 94, 98, 102] Ns on each bed at centre of machine in WP.

* Arrange Ns for 1x1 rib. Arrange pushers in WP under every back bed N in WP. Set RC at 000. Set lock on N/N and stitch size to 2½/2½. Using two ends of Col 1, K 1 row. Push up empty in-between Ns on back bed to WP. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on BX/N and stitch size to 3½/3½, K 41 [41, 45, 45, 45] rows. RC shows 44 [44, 48, 48, 48]. Push up empty in-between Ns on front bed to WP. Set lock on CX/CX and stitch size to 4/4, K 2 rows. RC shows 46 [46, 50, 50, 50] *.

Engage Stitch Pattern A. Handle down. Set RC at 000. Set lock on BX←/LX and stitch size to 4¾/4¾. Using 2 ends of each colour, cont in stripes of 2 rows Col 1, 2 rows Col 2 and 2 rows Col 3. K until RC shows 246 [246, 258, 270, 282].

SHAPE ARMHOLES

Cast off 6 [6, 6, 7, 7] sts on each bed at beg of next 2 rows. K 4 rows.

** Dec 1 st on each bed at each end of next row, K 11 [11, 11, 11, 5] rows; rep from ** 2 [3, 3, 3, 1] more times. RC shows 288 [300, 312, 324, 300].

5TH SIZE ONLY

*** Dec 1 st on each bed at each end of next row, K 11 rows; rep from *** 2 more times. RC shows 336.

ALL SIZES

Dec 1 st on each bed at each end of next row. 68 [70, 72, 74, 76] sts rem on each bed. K until RC shows 384 [396, 420, 432, 444]. Cast off.

RIGHT FRONT

Handle up. Orange strippers. Set up 38 [40, 40, 42, 43] Ns on each bed in WP.

Work as for Back from * to *.

Engage Stitch Pattern A. Handle down. Set RC at 000. Set lock on BX←/LX and stitch size to 4¾/4¾. Using two ends of each colour, cont in stripes of 2 rows Col 1, 2 rows Col 2 and 2 rows Col 3. K until RC shows 247 [247, 259, 271, 283]. K 1 row less for Left Front.

SHAPE ARMHOLE

Cast off 6 [6, 6, 7, 7] sts on each bed at beg of next row and K 5 rows.

** Dec 1 st on each bed at beg of next row, K 11 [11, 11, 11, 5] rows; rep from ** 3 [4, 4, 4, 1] more times.

5TH SIZE ONLY

*** Dec 1 st on each bed at beg of next row, K 11 rows; rep from *** 2 more times.

ALL SIZES

Dec 1 st on each bed at beg of next row. 27 [28, 28, 29, 30] sts rem on each bed. K until RC shows 330 [342, 354, 366, 376]. K 1 row less for Left Front.

SHAPE NECK

Cast off 2 sts on each bed at beg of next row, K 11 rows. Cast off 3 [3, 4, 3, 4] sts on each bed at beg of next row, K 5 [5, 11, 11, 11] rows.

**** Cast off 2 [2, 1, 2, 2] sts on each bed at beg of next row, K 5 [5, 5, 5, 11] rows; rep from **** 1 [1, 2, 1, 1] more times. 18 [19, 19, 20, 20] sts rem on each bed. K until RC shows 384 [396, 420, 432, 444]. Cast off.

LEFT FRONT

Work as for Right Front, reversing shaping by noting alteration in number of rows worked.

SLEEVES

Handle up. Orange strippers. Set up 52 [54, 54, 54, 56] Ns on each bed at centre of machine in WP.

Work as for Back from * to *.

Engage Stitch Pattern A. Handle down. Set RC at 000. Set lock on BX←/LX and stitch size to 4¾/4¾. Using two ends of each colour, cont in stripes of 2 rows Col 1, 2 rows Col 2 and 2 rows Col 3 and, at the same time, shape sides by inc 1 st on each bed at each end on every 48th [42nd, 40th, 36th, 40th] row until there are 62 [66, 68, 70, 72] sts on each bed. K until RC shows 246 [270, 294, 306, 320].

SHAPE TOP

Cast off 6 [7, 8, 7, 8] sts on each bed at beg of next 2 row, K 4 rows. Dec 1 st on each bed at each end on next and every foll 6th row until 20 [20, 36, 36, 36] sts rem on each bed, K 5 rows. RC shows 342 [372, 348, 372, 386].

3RD, 4TH & 5TH SIZES

Dec 1 st on each bed each end on next and every foll 8th row until [20, 22, 22] sts rem on each bed.

ALL SIZES

K until RC shows 348 [372, 408, 432, 456]. Cast off.

NECKBAND

Handle up. Orange strippers. Set up 80 [84, 88, 96, 100] Ns on each bed at the centre of the machine in WP.

22 ►

Cut & Sew

Well, did you ever!

When **Debbie Kendall** visits knitting clubs as a guest speaker, she's often asked if she uses cut and sew on all of the garments she makes? Have you also wondered whether she ever picks up the odd transfer tool? This month, she reveals all!

I wonder if you'll be surprised to know that I don't always cut and sew?! I'm sure you'll agree with me that for some garments, it's just as easy to shape whilst knitting. I also find that the finished effect can sometimes be better if the garment is shaped during knitting - fully-fashioned shaping springs instantly to mind.

As it is so easy nowadays to buy cheap jumpers, I feel strongly that what we knit has to be that bit better and, when finished, our garments must have a 'quality' look and feel. When we make our own garments, the type of decreasing we use, the neckband we add, the way we sew - together with the quality of the yarn we use makes all the difference.

THE CLASSIC RAGLAN

One type of garment which is much nicer shaped is a stocking stitch, raglan jumper. These are perhaps not quite so fashionable as they used to be, but they do look lovely knitted in a good quality yarn and are very easy to wear. They are particularly good for small children and, for that matter, anyone who needs help getting dressed. As the armhole is deeper, it is much easier for the helper to assist the wearer to put on the garment. For small children and anyone prone to accidents, the garment can be knitted in a good quality acrylic yam to stand up to constant washing and wearing.

FULLY FASHIONED SHAPING

There are a number of different ways of shaping in stocking stitch. Fully fashioned shaping has to be the best method, because it looks really professional and is quick and easy to do. If you have just started knitting and have never shaped this way before, do have a go and follow these easy instructions. Cast on a sample swatch of about 60 stitches, knit a few rows and then pick up your treble (3-prong) transfer tool and proceed as follows. It helps to make sure that the latches are back and not covering the hooks of the needles before each transfer.

1. Place the treble transfer tool down on top of the hooks of the last three needles, draw the needles out to holding position and then back into working position. You should now find that the stitches are on the transfer tool.
2. Move the tool one needle across towards the middle of the knitting and place it on to the next three needles.
3. Tip up the tool and transfer the stitches on to the needles. The third needle in from the edge of the knitting should now have two stitches on it and the two end needles just one stitch each.
4. Repeat this transfer at the other end.

For more fancy decreasing, try using the seven-prong tool. It takes a bit of time to get used to using it because it feels a little unwieldy to use at first. However, the finished effect is well worth the effort. With this tool, you can decrease two, three or four stitches at a time, knitting either four, six or eight rows in-between each decreasing instead of the usual two rows. The finished look is excellent and you will have saved a lot of time spent knitting the garment.

ALTERNATE DECREASING

Another type of decreasing which gives a neat edge is what I call alternate decreasing. Here, you use the single transfer tool and take the second from end stitch off the needle, place it on to the end needle and move both stitches back on to the second from end needle. Push the end needle back to non-working position and you have decreased one stitch. This type of decreasing gives a very neat edge, it is especially good for under arm decreasing and neck line decreasing.

Perhaps an even better way of doing this is to lift the third stitch from the end on a single (1-prong) transfer tool and place it on the second needle. Using the double (2-prong) tool, take the stitches from the two end needles and move them one needle in so that there are two stitches on the third needle, one on the second and none on the first. Push this empty needle back to non working position (see Fig. 1).

You may also like to try the same decrease three stitches in to further accentuate the decrease. This time, transfer the fourth stitch from the end on to the third needle. Using the treble (3-prong) tool, take the stitches from the three end needles and move them one needle in so that there are two stitches on the fourth needle, one on the third and second needles and none on the first. Again, push the empty needle back to non working position (see Fig. 2).

This method looks even better and it gives an edge that's not only easy to pick up for adding a 'V' neckband, but also especially neat for joining a seam. The only slight disadvantage is that it's that bit slower.

MATTRESS STITCH

If you are going to take time to use decorative decreasings, you must allow sufficient time to make up the garment. I have to say that, for me, mattress stitch is the best method to use. It is easy and the finished effect, when executed correctly, is excellent. For those of you who don't use it, please try it now, following the instructions shown here ►.

The great thing about mattress stitch is that you sew from the right side so, if you have any decreasings or patterns to match, it is easy to see exactly what you are doing and get a good, professional finish.

CUT & SEW TEMPLATE

As most of you will know, **Carl Boyd** has now retired from machine knitting. Some years ago now, he designed and produced a neck template that was very well received and widely used by machine knitters - and just a few still remain. Once this stock has been sold, no more templates will be produced, so now's the time to buy to avoid disappointment!

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The Japanese are acclaimed masters of the art of machine knitting and making up. The Mattress Stitch diagrams we show are reproduced courtesy of the Silver Knitting Institute, Japan and we thank Silver Reed for their kind permission to use them. As you can see, the ends of the work can be finished beautifully to continue the stitch formation of the knitting (see Fig. 3).

CUT & SEW

So, going back to cut and sew, where would I use it? The answer has to be on knitted fabrics which are difficult to shape such as single bed tuck, lace and perhaps slip stitch. I'd also use it for practically all double bed fabrics. The main exception to using cut and sew on double bed work has to be Half Fisherman's Rib which can look very good when fully fashioned decreasing is used.

When using cut and sew, you do still need to take care that the finished effect is good and looks good. Practise the sewing technique using your old tension swatches and waste knitting. I suggest that you use a zigzag stitch that has a medium length and width. If you have either a roller foot or, better still, a walking foot, you might like to try using that to see if a better result can be obtained. If your work still looks a little stretched, sew over a length of yarn or thread, following the "sewing instructions" and use the length of yarn to pull the sewn line back into shape.

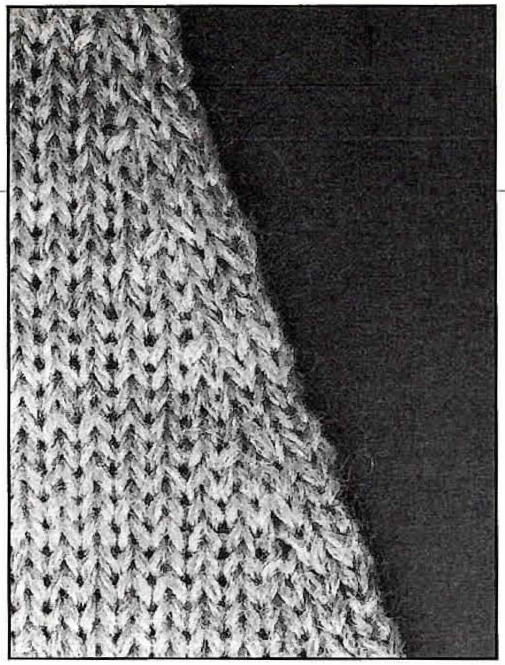


Fig. 1
Using a single transfer tool, move the third stitch from the edge on to the second needle. Using a double transfer tool, move stitches on the two end needles one needle in and push empty needle to non working position.

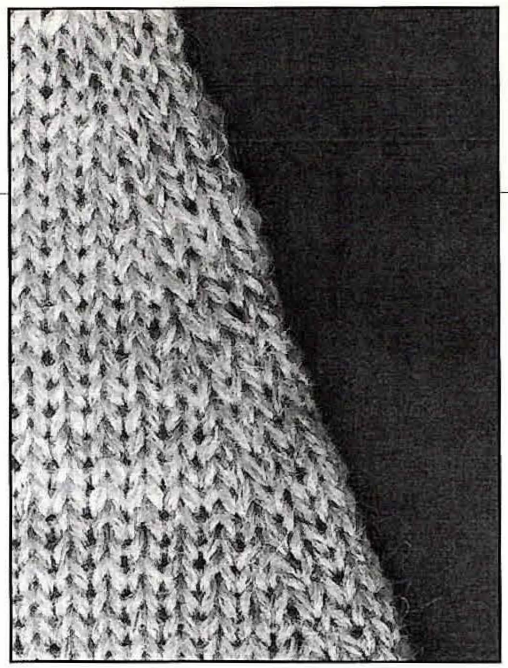
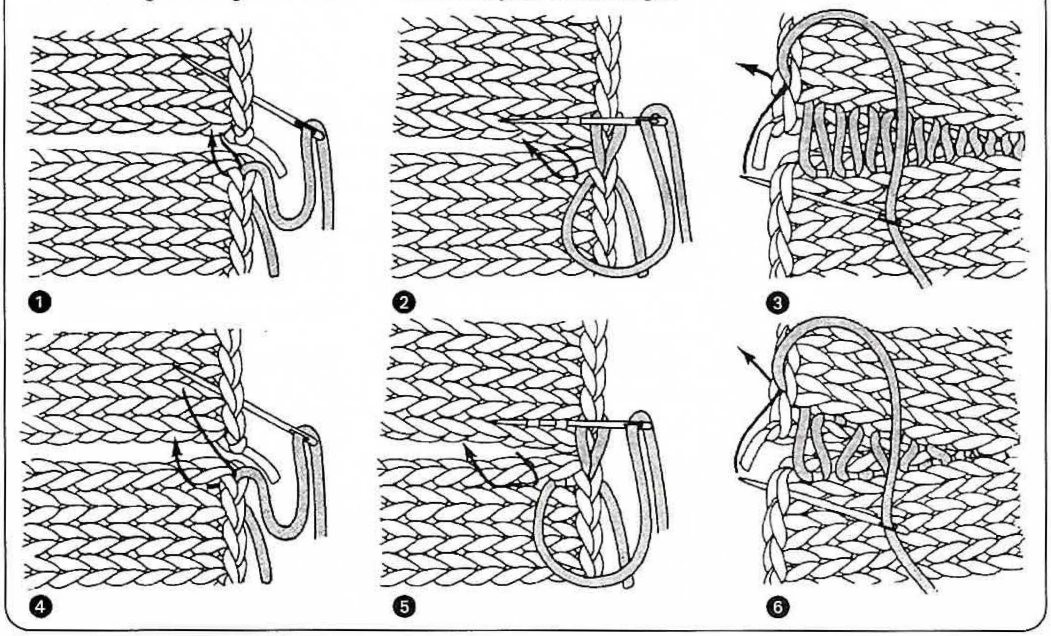


Fig. 2
Using a single transfer tool, move the fourth stitch from the edge on to the third needle. Using a treble transfer tool, move stitches on the three end needles one needle in and push empty needle to non working position.

MATTRESS STITCH INSTRUCTIONS (Figure 3)

- With right sides facing uppermost, place the two pieces to be sewn side by side. Thread a tapestry (blunt-ended) needle with matching sewing thread.
- Starting at the lower end of the seam, insert the needle under two horizontal stitches, one stitch in, on the first piece of knitting, leaving a tail of yarn. Then pull the needle through.
- Take the needle across to the other piece of knitting and pick up two corresponding threads on the second side. Again, draw the needle through.
- Go back to the first piece of knitting, insert the needle where the yarn came out previously and pick up the next two threads.
- Continue in this way for a few more stitches, gently pull each end of the thread to close the seam and repeat until the seam is complete. Fasten off the sewing thread, then fasten off the tail at the start of the seam.



SEWING INSTRUCTIONS

Set your sewing machine to a medium width zigzag and a medium length stitch and sew in straight lines and curves. Is your knitting stretching? If you can change the pressure of your sewing machine foot, slacken it off a little. Practice again. If you have a roller foot, try it. If you are still having problems with the work stretching, zigzag over a length of very smooth yarn as per the instructions below and pull up into shape on completion. If you use the zigzag foot, there should be no problems doing this.

① Look at the foot and find a very small gap exactly in the middle.
② When you are about to start sewing, hold a length of yarn along this gap, leaving a tail behind and lower the foot so that the length of yarn is exactly in the middle of the foot.
③ Sew slowly, taking care that the zigzag straddles the yarn. The needle must not pierce the length of separate yarn.

NECK TEMPLATES

You will find that it is easy to guide the yarn along the line you have marked on the 22 ►

◄ 21 knitting. I usually use a neck template to mark the neckline and first draw around it on my knitting. After stitching over a length of yarn as given above, I place the work on a flat surface and put the template on top of the work. I then gently pull up the yam until the neckline is the size and shape of the original template line.

When I am happy with the shape, I cut it out. If you don't do this and your stitching has stretched the work, you will find that your neckline will be much larger and wider than you wanted, when you cut out the shape.

NECKBANDS

Once you have cut out the neckline shape, you need to choose a neckband that totally covers the cut edges on both sides. Stocking stitch is easy and here's one of my favourite bands.

① Estimate how many stitches you need to pick up for the neckband. Cast on over these needles in waste yarn, knit a few rows then knit one row with a nylon cord.
② Using main yarn and MT-1, knit twelve rows. Using MT+2, knit one loose row for the fold line. Using MT-1, knit twelve rows. Change to waste yarn, knit a few rows and remove the neckband from the machine.
③ With the right side of the garment facing you, place the work on to the same number of needles you used for the band. Push the needles to holding position and open all the latches.
④ With the wrong side of the neckband facing you, replace the open loops of the first row knitted in main yarn, leaving the stitches in the hooks of the needles. Carefully pull out the nylon cord and the waste knitting will fall away. Close the latches if you are nervous then pull these stitches through the work on the machine.
⑤ Now pick up the stitches from the last row worked in main yarn and place them on the same needles. Unravel the waste yarn. Using main yarn and MT, knit one row. Using Tension 10, knit one row and cast off with a latch tool.

I hope these suggestions have inspired you to try out some new ideas - and even venture into cut and sew! ■

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◄ 19 * Arrange Ns for 1x1 rib. Arrange pushers in WP under every back bed N in WP. Set RC at 000. Set lock on N/N and stitch size to 2½/2½. Using two ends of Col 1, K 1 row. Push up empty in-between Ns on back bed to WP. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on BX/N and stitch size to 3½/3½, K 21 [21, 23, 25, 25] rows. RC shows 24 [24, 26, 28, 28]. Push up empty in-between Ns on front bed to WP. Set lock on CX/CX and stitch size to 4/4, K 2 rows. RC shows 26 [26, 28, 30, 30]. Change to black strippers.
** Set lock on GX/N and stitch size to 5/5, K 4 rows. Pull yarn down between beds. Set lock on N/GX, K 4 rows **.
Using WY, rep from ** to **.
Release from machine *.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join shoulder seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in Col 1. Catch down remaining loops on the inside.

BUTTON BAND

Handle down. Orange strippers. Set up 9 Ns on each bed in WP for full needle rib. Set RC at 000. Set lock on N/N and stitch size to 2½/2½. Using three ends of Col 1, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set RC at 000. Set lock on N/N and K until long enough to go along front edge including neckband (see Notes).

BUTTONHOLE BAND

Work as for Button Band, making five evenly spaced buttonholes (see Notes).

TO COMPLETE

Sew front bands in position with buttonholes on right front for a girl or on left front for a boy. Sew on buttons to correspond with buttonholes. Set in sleeves. Join side and sleeve seams. Give final light steam.

Jumper

BACK & FRONT ALIKE

Work as for Back of Cardigan, using Col 4 in Feeder 2 as given in notes for Stitch Pattern A for Jumper.

SLEEVES

Work as for Sleeves of Cardigan, using Col 4 in Feeder 2, as given in Notes, for Stitch Pattern A for Jumper.

NECKBAND

Handle up. Orange strippers. Set up 88 [88, 90, 96, 100] Ns on each bed at centre of machine in WP. Work as for Neckband of Cardigan from * to *.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Draw a cut and sew neckline on front, using measurements given on diagram as a guide. Sew two rows of zigzag stitch around neckline, then cut out surplus fabric to form neck shape. Join left shoulder seam and approximately 2 cm of right shoulder seam. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in Col 1. Catch down remaining loops on the inside.

SHOULDER BAND

Hold Jumper up to machine to gauge the number of sts required from shoulder seam to top of neckband. For the largest size, we used 24 stitches on each bed. Handle down. Orange strippers. Set up required number of Ns on each bed in WP for full needle rib. Set RC at 000. Set lock on N/N and stitch size to 2½/2½. Using two ends of Col 1, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on N/N, K 7 rows. RC shows 10. Make three evenly spaced buttonholes by transferring one st on to its adjacent N on front bed and transferring two sts on to adjacent Ns on back bed. Leave empty Ns in WP. K until RC shows 18. Transfer sts to front bed. Change to black strippers. Set lock on GX/N and stitch size to 5, K 2 rows. Using WY, K a few rows and release from machine.

TO COMPLETE

Pin shoulder rib in position on right front shoulder from the top of the neckband to the seam. Unravelling WY as required, backstitch through open loops of last row worked in Col 1. Sew on buttons to correspond with buttonholes. Set in sleeves. Join side and sleeve seams. Give final light steam. ■

Baby's Shoes

Designed by **Maggie Andrews** in **2 & 3-ply** yarn

General Information

PATTERN RATING
** Fairly easy to knit.

MACHINES
This pattern is suitable for standard gauge and fine gauge machines.

MATERIALS
Any 2-ply or 3-ply yarn.
Approximately 25 g in Pale Yellow (MY).
Decorations.

GARMENT WEIGHT
Each shoe weighs 5 g.

Pattern Information

SIZES
To fit 2 to 3 lb weight use 2-ply yarn.
To fit 4 to 5 lb weight use 3-ply yarn.

TENSION
Use a suitable tension dial number for the yarn you use.

ABBREVIATIONS
For a list of the abbreviations we use, please turn to page 41.

NOTES
a) We used the knit side of the knitting as the right side of the garments.

Knitting Instructions

Shoes (Knit two)

SOLE
Push 60 Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Using MY, K 6 rows. Transfer the 3rd and every foll alt st on to its adjacent N, leaving empty Ns in WP. K 5 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. K 1 row. Place marker at centre 0. Set RC at 000. K 8 rows. Pull out nylon cord. Place marker at centre 0 to help with the following decreases.
* K 1 row. Dec 1 st at each side of centre 4 sts and dec 1 st (fully fashioned) at each edge. Move centre 4 sts one N to the left. Using a garter bar or large transfer tool, move all sts at right, two Ns to the left to fill the 2 empty Ns. K 1 row *.
Rep from * to * 3 more times. 44 sts. RC shows 16. K 1 row. Using WY, K a few rows and release from machine. Push empty Ns to NWP. Pull out second marker.

TOP OF FOOT
Turn work upside down with hem at the top. With carriage at right and P side facing, pick up sts from first row below hem as follows:-
Push 2 Ns at centre of machine to WP. Pick up centre 2 loops at marker and place on to Ns. Push 5 adjacent Ns at the right and 4 adjacent Ns at the left to WP. Pick up corresponding loops and place on to empty Ns, with remaining work hanging at each side of these sts. Set RC at 000. Using MY, K 1 row.
** Pick up the next inside loop of hem at opposite end to carriage and place on to end N in WP. K 1 row **.
Rep from ** to ** 15 more times. RC shows 17.
Pick up the next inside loop of hem at opposite end to carriage and place on to end N in WP. Push 15 adjacent Ns at right to WP. Pick up rem loops at right and place on to empty Ns. K 1 row. Pick up the next inside loop of hem at opposite end to carriage and place on to end N in WP. Push 16 adjacent Ns at left to WP. Pick up rem loops at left and place on to empty Ns. 42 sts. K 2 rows. Transfer the 3rd and every foll alt st on to its adjacent N, leaving empty Ns in WP. K 3 rows. Place marker at each end. K 6 rows. Transfer the 3rd and every foll alt st on to its adjacent N, leaving empty Ns in WP. K 5 rows. Make a hem by placing loops of marked row on to corresponding Ns. Using maximum tension, K 1 row and then cast off with a latch tool.
Work second shoe as for first shoe, reversing shaping by reading left for right and right for left.

TIE CORDS (KNIT TWO)
Using MY, cast on 4 sts by hand. Using MT, K 100 rows. Cast off.

MAKING UP
Graft stitches on waste yarn. Using a flat stitch, join back seams. Thread cords through eyelet holes and tie into bows. Sew on decorations. ■

Pattern 3

Slash Neck Tunic & Top

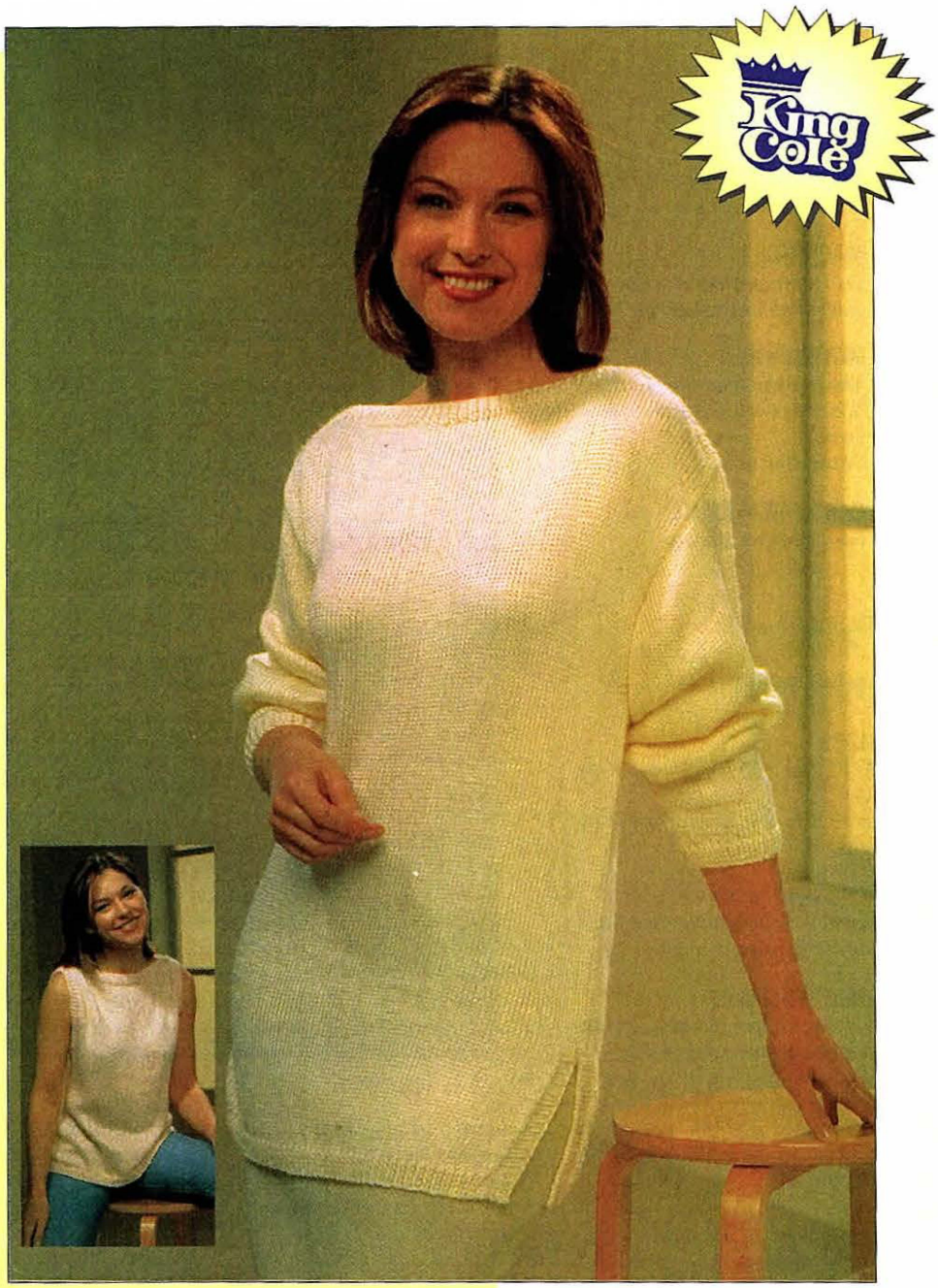
Two **King Cole** designs in **Soft as Silk** yarn

General Information

PATTERN RATING
* Easy to knit.

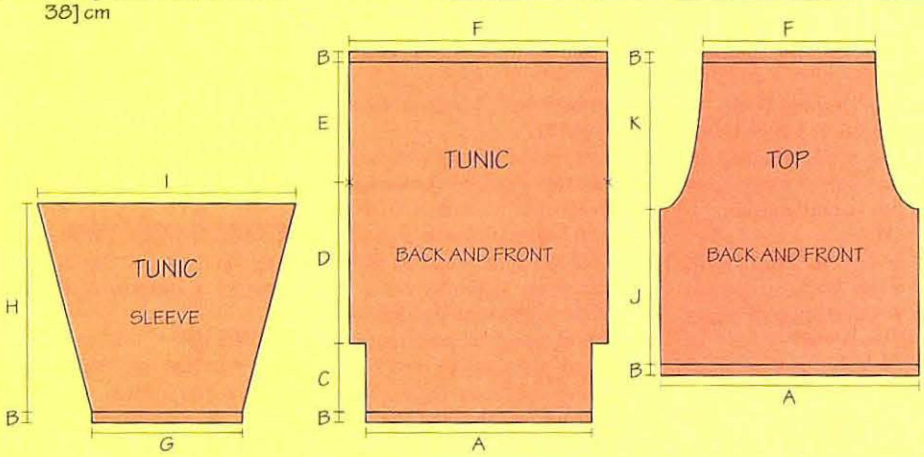
MACHINES
This pattern is suitable for double knitting machines with a ribber.
If you don't have a ribber, work ribs by hand or latch tool method.

MATERIALS
King Cole Soft as Silk DK
Tunic
5 [6, 6, 6, 7, 7, 7] x 100 g balls in MY.
Top
3 [3, 3, 3, 3, 3, 3] x 100 g balls in MY.
King Cole Anti-Tickle DK
Tunic
10 [11, 12, 12, 13, 14, 15] x 50 g balls in MY.
Top
5 [5, 5, 6, 6, 6, 6] x 50 g balls in MY.
The fibre content of Soft as Silk DK is 100% Courtelle Acrylic. This pattern is also suitable for knitting in any King Cole DK quality including Anti-Tickle, but yarn amounts may vary. For further information about this yarn, please write to the following address:- King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX or telephone 01274-561331.



Diagrams

A = 42.5 [44.5, 47, 49, 51.5, 53.5, 56] cm
B = 2.5 cm
C = 13 cm
D = 31.5 [31.5, 32.5, 32.5, 32.5, 34, 34
E = 23 [23, 24.5, 24.5, 24.5, 25.5, 25.5]
F = 48 [50, 52.5, 54.5, 57, 59, 61.5] cm
G = 27 [27, 28, 28, 28, 29, 29] cm
H = 40,5 [40.5, 42, 42, 42, 43.5, 43.5] cm
I = 48 [48, 50, 50, 50, 52.5, 52.5] cm
J = 26.5 cm
K = 23 [23, 24, 24, 24, 25.5, 25.5] cm
L = 32.5 [33.5, 34.5, 35, 36, 37, 38] cm



Pattern Information

MEASUREMENTS
To fit bust 82 [87, 92, 97, 102, 107, 112] cm, 32 [34, 36, 38, 40, 42, 44] in.
Actual size 94 [98, 103, 107, 112, 116, 121] cm, 37 [38½, 40½, 42½, 44½, 46, 48] in.
Tunic
Length to back neck 72.5 [72.5, 75, 75, 75, 77.5, 77.5] cm, 28½ [28½, 29½, 29½, 29½, 30½, 30½] in.
Sleeve seam 43 [43, 44.5, 44.5, 44.5, 46, 46] cm, 17 [17, 17½, 17½, 17½, 18, 18] in.

Top
Length to back neck 54.5 [54.5, 55.5, 55.5, 55.5, 57, 57] cm, 21½ [21½, 22, 22, 22, 22½, 22½] in.
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
22 stitches and 28 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).
For perfect results, please check your tension carefully.

ABBREVIATIONS
For a list of the abbreviations we use, please turn to page 41.

NOTES
a) We used knit side of knitting as right side of garment.

Knitting Instructions

Tunic

BACK & FRONT ALIKE
With carriage at right and using MY, cast on 94 [98, 104, 108, 114, 118, 124] sts at centre of machine in 1x1 rib.
* K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 8 rows. Transfer sts for st st *.
Set RC at 000. Using MT, K 36 rows.

SHAPE SIDE VENTS
Cast on 6 sts at beg of next 2 rows. 106 [110, 116, 120, 126, 130, 136] sts. K 87 [87, 90, 90, 90, 93, 93] rows. RC shows 125 [125, 128, 128, 128, 131, 131]. Place marker at each end. K 64 [64, 68, 68, 68, 72, 72] rows. RC shows 189 [189, 196, 196, 196, 203, 203].
Transfer sts for 1x1 rib. Using MT-3/MT-3, K 8 rows. Using MT+4/MT+4, K 1 row. Cast off with a latch tool.

SLEEVES
With carriage at right and using MY, cast on 60 [60, 62, 62, 62, 64, 64] sts at centre of machine in 1x1 rib.
Work as for Back and Front from * to *.
Set RC at 000. Using MT, K 4 rows. Shape sides by inc 1 st at each end on next and every foll 4th row until there are 106 [106, 110, 110, 110, 116, 116] sts. K 21 [21, 21, 21, 21, 17, 17] rows. RC shows 114 [114, 118, 118, 118, 122, 122]. Cast off.

SIDE VENT BORDERS (KNIT 4)
Push 34 Ns to WP. With P side facing, pick up 6 sts from side edge of welt and 28 sts from side edge of rows up to shaping and place on to Ns. Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-3/MT-3, K 7 rows. Using MT+4/MT+4, K 1 row. Cast off with a latch tool.

PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP
Lap eight rib rows at top of front over eight rib rows at top of back and join the ends of the overlapping rows at each shoulder. Fold each sleeve in half lengthwise and placing fold at centre of overlap, join top edge of sleeve in place between markers. Join sleeve seams and side edges down to vents. Join row ends of side vent borders to six cast on stitches at each side.

Top

BACK & FRONT ALIKE
With carriage at right and using MY, cast on 106 [110, 116, 120, 126, 130, 136] sts at centre of machine in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000 and then, using MT-3/MT-3, K 8 rows. Transfer sts for st st.
Set RC at 000. Using MT, K 74 rows.

SHAPE ARMHOLES
Cast off 6 sts at beg of next 2 rows. Dec 1 st at each end on every row until 84 [88, 90, 94, 96, 100, 102] sts rem, then on every foll alt row until 72 [74, 76, 78, 80, 82, 84] sts rem. K 46 [44, 45, 43, 41, 43, 41] rows. RC shows 139 [139, 142, 142, 142, 146, 146]. Transfer sts for 1x1 rib. Using MT-3/MT-3, K 8 rows. Using MT+4/MT+4, K 1 row. Cast off with a latch tool.

ARMHOLE BORDERS
Lap eight rib rows at top of front over eight rib rows at top of back and then join the ends of the overlapping rows at each shoulder.
Push 108 [108, 114, 114, 114, 120, 120] Ns to WP. With P side facing, pick up 108 [108, 114, 114, 114, 120, 120] sts around armhole edge and place on to Ns. Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-3/MT-3, K 7 rows. Using MT+4/MT+4, K 1 row. Cast off with a latch tool.

PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP
Join side seams. ■

A Merry Christmas to all of our MKM Readers!

Club Line

Let's go clubbing!

It doesn't matter if you're a knitting fanatic, or whether you've come back to knitting after a break. If you need a helping hand or have hints & tips to share, clubs are a great place to meet. From guest lecturers to a cup of tea and a good gossip, why not find out when and where your local club meets and what they get up to? If your area isn't mentioned below, send us details or write in and ask! **Don't miss out - join in the fun!**

MELTON MACHINE KNITTING CLUB

Club Secretary **Doreen Simons** has written at length to tell us about this successful club. It began in Melton Mowbray in 1984 and moved to Asfordby, just outside the town, in 1985. There are approximately 30 members who meet at Captains Close School on alternate Thursday evenings throughout the year, except during the school's summer holiday. The membership embraces all levels of expertise from beginners to experienced knitters and has our own Beryl Jarvis as its resident demonstrator. Beryl shows members all aspects of machine knitting and covers their special requests.

The club also enjoys visits by outside speakers on numerous aspects of machine knitting and organises outings to exhibitions and places of interest. Projects are organised from time to time and completed by members on their machines at home. They also find time for other social activities throughout the year.

The club is easy to find and meets in the **Captain Close Primary School** in Saxelby Road, Asfordby, Melton Mowbray, Leicestershire LE14 3TU. From Melton Mowbray, follow the signs for A6006 Asfordby Road and you'll find Saxelby Road off Loughborough Road. Club meetings are announced on Radio Leicester and you can also telephone the following numbers for further information - 01664-850418 or 01664-500347. Next year's programme includes the following, so mark your calenders now:-

Dates for your diary...

January 2000
13th Embossing & Racking
25th Jacquard

February
10th Marjorie Colver from Swadlingcote, Derby talking about Yarns

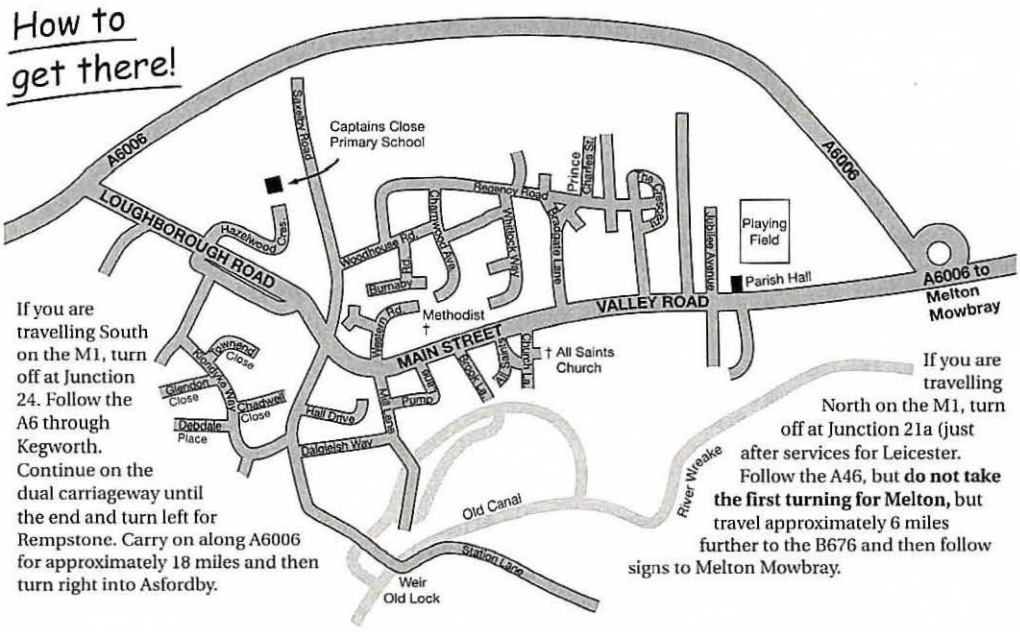
March
9th Plating
23rd Holding Position

April
6th Guest speaker Jan Wright
9th Outing to Nottingham exhibition

May
11th Mosaic Knitting
13th Outing to Oswaldtwistle Mill
25th Guest speaker Angela Coryn

June
8th Magic Fair Isle
22nd Social evening

How to get there!



If you are travelling South on the M1, turn off at Junction 24. Follow the A6 through Kegworth. Continue on the dual carriageway until the end and turn left for Rempstone. Carry on along A6006 for approximately 18 miles and then turn right into Asfordby.

If you are travelling North on the M1, turn off at Junction 21a (just after services for Leicester. Follow the A46, but **do not take the first turning for Melton,** but travel approximately 6 miles further to the B676 and then follow signs to Melton Mowbray.

Other Clubs

SELBY CLUB

Debbie Ward runs the **Selby Machine Knitting Club** and she's asked us to let you know about the group. Members meet on the first and third Tuesday every month from 7.00 pm to 9.00 pm. The venue is The Coultish Centre, Charles Street, Flaxley Road, Selby, North Yorkshire. Everyone is very welcome to join this friendly group of knitters and Debbie will let you have more information if you telephone her on 01757-288046.

LLANGEFNI CLUB

Readers who live in or near Anglesey may like to know about the **Llangefni Knitting Club.** Members meet on alternate Tuesday evenings from 7.00 pm to 9.00 pm in College Menai, Llangefni.

They enjoy several outings each year to all the major knitting attractions and new members are always welcome. Gwen Mullings is the Club Organiser and she'd be very pleased to let you have more information if you telephone her on 01248-715505.

PURL DROPS

We've had a lovely letter from **Mary Ware** to tell us about the **Purl Drops Machine Knitting Club** in Peterborough. Members meet on alternate Tuesday evenings at 7.00 pm at 206 Eastern Avenue, Dogsthorpe, Peterborough. Speakers have been booked for the autumn and winter meetings and both old and new members would be made very welcome if they decided to join the group for a chat and cuppa.

Mary is Chairperson and she's really putting lots of effort in to promote the club and encourage new knitters. If you've a Tuesday evening free, why not go along? Mary will let you have more information if you telephone her on 01733-341696.

Club Speakers

Now turn to page 14 for Club Outings

If you'd like us to add your name to our speakers' list, just give us a call or drop us a line! You'll find the address on page 5.

Forge Craft Creations

Two talks for the price of one! "Swiss Darned Embroidery" - talk, demonstration and hands-on workshop; an opportunity to learn the correct technique and how to achieve the professional finish. All swatches and needles provided. "Dimensional Knitting" - Sylvia Wynn explains her new book, a unique concept in designing made to measure knitwear. A simple and effective way to produce many different styles to suit individual measurements. A fun packed two hours whether you are interested in machine knitting, hand knitting or embroidery. Any reasonable distance considered.

Sylvia Wynn
Forge Craft Creations
The Old Smithy
Pirton, Worcester WR8 9EJ
Tel: 01905-820482

RIVERSIDE SPINNING

We will come to you, at your convenience, at a time to suit you and your members. Enjoy our talk on the practical side of spinning, the value of understanding raw materials, yarn production, use of special effects and more. It's great fun, interesting and informative. We will bring our yarns, designs and garments and with you we can create a mini-fashion show. Book now by 'phone. We cover the whole country.

Dockfield Terrace
Shipley
West Yorkshire
BD17 7AW
Tel: 01274-596875

The smallest working spinning mill in Yorkshire
Riverside Spinning
Dockfield Terrace, Shipley, West Yorkshire BD17 7AW
Tel: 01274 596875

KNIT, STITCH & CREATIVE CRAFTS — 20 JAN

Date - 20th - 23rd Jan 2000.
Venue - Sandown Exhibition Centre, Esher, Surrey
Organiser - Nationwide Exhibitions.
Telephone - 0117-907 1000.

KNIT, STITCH & CREATIVE CRAFTS — 17 FEB

Date - 17th - 20th Feb 2000.
Venue - G-Mex Centre, Manchester.
Organiser - Nationwide Exhibitions.
Telephone - 0117-907 1000.

JAN WRIGHT

Jan's range of popular talks and demonstrations are as varied as they are amusing. Learn how NOT to do it as well as how to do it! All talks are backed up by lots of samples and ideas and many have worksheets for your members to take away. Beginners and advanced knitters are catered for.

Subjects covered include the following:- Hague Linker - Computerised Design - Using Oddments - Textured Rib - Gadgets & Widgets - Borders and Bands - Garter Carriage. These are the most popular of the demonstrations - other subjects can be covered by prior arrangement, as well as one-day workshops.

Jan Wright Knitwear Design
35a Blofield Road
Brundall
Norwich
Norfolk NR13 5NU
Tel/Fax: 01603-717149
E-mail: JanWright.Knitwear Design@BTInternet.com

COG KNITTER'S BONANZA — 18 MAR

Date - 18th March 2000, 10.00 am to 4.00 pm.
Venue - Dunston Activity Centre, Dunston, Gateshead.
Organisers - Marion Wheaton.
Telephone - 0191-273 9548.

3rd MACHINE KNITTING LIVE! — 4 MAR

Date - 4th - 5th March 2000.
Venue - Summerbee School, Mallard Road, Bournemouth.
Organiser - Machine Knitting Monthly.
Telephone - 01628-783080.

BERYL JARVIS

Have you seen my Info Slide show yet? Depicting most of the subjects of my Info Sheets, machine knitting hints and tips, it's interesting and informative whatever level of skill you have.

Other topics include a General Talk, Machine Knitted Lace, Making up, Jacquard, Brother KH970, Tension - What's That? Alternatively, please suggest any other topic you'd like me to cover. Workshops can always be geared to your club members' specific requirements - please call to discuss.

90 Asfordby Road
Melton Mowbray
Leicestershire LE13 0HR
Tel: 01664-850418
E-mail: berylj@foobar.co.uk

ANGELA CORYN

Angela's talks are entertaining and engaging. Clubs we have been to tell us they are an inspiration and a fascinating insight into the design process. In addition to the usual club talks, she now offers a one day workshop entitled "Design your own stitch pattern" that also explores yarn and colour selection in depth and will help you to create your own designs or adapt existing patterns.

Angela Coryn Knitwear
Tangles, Little Bull Lane
Waltham Chase
Southampton
Hampshire SO32 2LT
Tel: 01489-892041

NOTTINGHAM KNITTING SHOW — 9 APR

Date - 9th April 2000.
Venue - Harvey Haddon Sports Centre, Nottingham.
Organiser - Alan Hunt, Hush Knit Yarns.
Telephone - 0115-922 3654.

dear mr. newsagent...

Please reserve a copy of Machine Knitting Monthly for me starting with the next issue and continuing until further notice.

Name .....

Address .....

..... Postcode .....

Signed ..... Date .....

Please hand this form to your local newsagent

Dear Anne

From our postbag this month...

It's always nice to find out what you think, whether it's praise or scorn on any subject to do with knitting - write in to Anne at the address on page 5 and share your thoughts with the biggest, friendliest postal club in the UK!

Dear Anne
The article about Dennis Wright's interest in sock knitting machines was only just in time to prevent the enclosed going on the bonfire!

Some many years ago, my husband did some wood-working for people he knew and they, in turn, knew of my interest in knitting machines and so on and gave him an old sock knitting machine - together with the enclosed paperwork. I tried to donate it to our local Pioneer Village, but they didn't want it. Eventually my daughter (now deceased) gave it to a local museum in the area where she lived at that time. The machine was fairly rusty and had many needles missing and it was accepted reluctantly as they already had several machines like it in their possession. The task of clearing out my daughter's home fell to my husband and myself and when we came across the sock machine instructions, realised that they hadn't been donated with the machine itself.

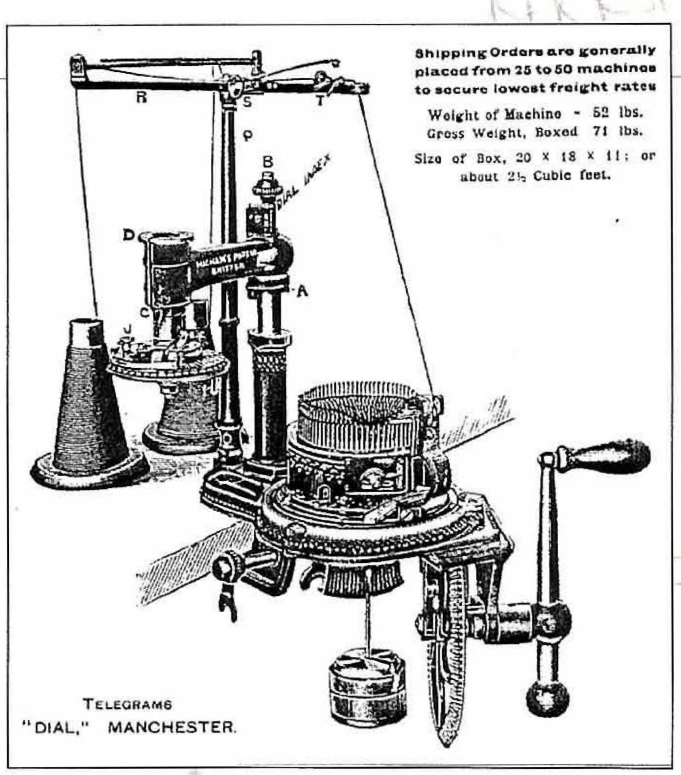
Mr Wright is most welcome to them, but if he doesn't want them, please tell him to throw them on the bonfire as originally planned. I also enclose an information page from a magazine Knitter's Forum - which I believe is no longer in print.

The letter from Barbara Russell, Colwyn Bay, gave me concern about instructions for Silver Reed users patterns to be translated to Brother machines. Please don't change anything! I own both Silver Reed and Brother machines, but the magazines already cater to mostly Brother patterns and istructions and I would hate to lose the detailed Silver help given by Maggie Dyke. I did write to you some time aho for help with setting the SRJ70 ribber when most instructions give help for the SRP60N ribber and I received a most wonderful letter from Maggie with the directions I required. Thank you for forwarding my letter to her and your reply to me also. You are the only publication I have written to that has sent me a reply.

The last thing I would like to talk about is the letter from Christine M Cock, Newburgh, Wigan, in Issue 11 - Nov/Dec '98 (page 47) and concerned "melting pot-holders". I was horrified to read of the disaster with the pot-holders and would like to offer my wayt of making pot-holders.

First, I knit a plain knitted square on the bulky machine, approximately 6" square and at a farily firm tension. The yarn I use is my own hand spun wool bulky, mostly singles - but I also use plied yarn if it is suitable. A commercial yarn can be used in a bulky weight, but it must be *wool*. After knitting, I steam press the square as a template to cut several pieces of flannelette; two pieces about 1" larger all around than the square and sometimes I will add two more pieces slightly smaller again, so that I end up with six graduating layers.

With the sewing machine, I then stitch across the squares diagonally, so that there is a close, but just enough to hold the layers together without shifting. Choose a piece of background fabric (I often use scraps of corduroy) and cut it out the same size as the largest flanelette square. Lay background fabric down, with wrong side facing up, add the flannelette layers, lastly add the knitted square with thw rong (purl) side facing upwards. Finish the square by adding a fairly wide binding all around. I use straight-cut binding, covering the opposite sides of edges 1 & 3 (if counting the square) then lastly bind sides 2 & 4. A hang tag can be enclosed in the last step of binding, or I will crochet a chain and hang this from one of the corners.



This is a long and involved explanation of something that is really quick to do. It would also be easy for Guides and Brownies to knit (by hand or machine) the very basic squares. Finishing could be done by them also, or their helpers. Also, if the shape was changed more to an oblong, with one end rounded off, two layers could be put together for a Mitt. If machine knitters want to get "fancy", they could try out patterns in tuck and so on, for even more thickness to the layers.

The whole point of this is that these do protect the hands as they are supposed to do. The graduating layers help to make the sewing easy, otherwise it would be hard to sew through so many layers and this waym the sewing machine misses at least four of the layers. I had hoped to send photos of a couple of mine, but if I wait until I do this, this letter will be another six months before I get to it! I hope it will be of use to you.

Yours sincerely
Pearl E Payne
Salt Spring Island
British Columbia, Canada

Thank you for your letter, Pearl, together with your comments and patterns. I'm sure it will generate lots of interest on this side of the pond and I know that Dennis greatly appeciated your interest.
Ed

Dear Anne
I was a Knitmaster knitting-machine tutor some years ago. I loved doing the job and was disappointed when the scheme came to an end and I gave private tuition to those who needed it. I continued to knit on my 326 and resisted the newcomers, such as the electronics and computerised machines. About two years after Knitmaster ended the tutoring scheme, my life altered and I all but gave up knitting. My 326 with ribber sits forlornly in the corner of my bedroom, covered by a dust sheet.

Now, many years later, my husband and I are looking way ahead into the future and we are contemplating developing a site which will house our rather extensive collection of domestic bygones and a residential craft school. The former will have examples of much of the everyday equipment ordinary people have used since the turn of the century to the 1960s and perhaps just into the 1970s.

Knitting machines seem to be a popular subject (we have about 15 assorted models of the most popular makes) and our most recent acquisition is a Singer Magic Memory. I have a copy of the manual and an almost complete basic punchcard set. I haven't any knitting patterns or the Knit Copy. I'm sure I shall find these somewhere.

However, the point of my letter is to say that as result of researches regarding these old machines, I have become interested in machine knitting again and went out to buy a current magazine to see what's happening in the knit-stitch world of today!

Last week I bought a copy of MKM and, when I sat down to read through it, I was horrified to discover that I had been sold a copy of Issue 11 November-December 1998. I was cross with the newsagent and intended to go back the next day and have strong words with him. However, the item on page 34 changed my mind and I was delighted to read to story of the sock machine.

Some time ago, I attended a sewing machine collector's convention and I met a man who had a box of bits to sell. He said he had no idea what it was, but thought it was probably collectable, as there was some gilded decoration on the black parts! It was not a sewing machine and, out of curiosity, I paid him the £25 and took the item home. Spreading all the fully disassembled pieces out on the kitchen table, I found one or two very small latchet needles and realised that I had bought a circular knitting machine. Nothing was missing except the "set-up" (the hooked attachment that attaches the thread to the machine) and a full set of main and ribber needles. I managed to find a supplier of both.

I took the machine to Ruddington Frame Knitters Museum where the resident mechanic, Bru Miller, identified my little machine as a 1910 Imperia 72 needle model and said it was in superb condition. I obtained a photocopy of the manual from Ruddington Museum and have mastered it. It is a delightful little machine, easy and very smooth to operate.

I am glad I bought your magazine and will continue to do so. How can I get back fully into machine knitting? I am completely ignorant of modern methods. What is DesignaKnit? Is it a machine or software? I use Windows 90 with MSOffice 97 for my small typographic business. I know that some people combine computers with knitting, but how? I would be very grateful for any advice you can give me.

Yours sincerely
Marilyn J Marshall
Milton Keynes, Bucks

Thank you for writing, Marilyn and welcome back! I'm sure that your best re-introduction to the craft would be through a club. You'll be able to relax in the company of other knitters, many of whom might also have returned to the fold after an absence. You won't feel as much out of place as you might do attending a class. If any readers run a group in the area and would welcome Marilyn, please drop me a line and I'll pass on the details.
Ed

Dear Anne
I'm sorry not to have written sooner, but I very recently had an eye operation (a trabeculectomy, so there!), which temporarily affected my vision and made writing very difficult. I'm almost back to normal now (can knit again!) and am assured by the consultant that the operation is a success; since it's concerned with the fluid pressure within the eye, it's not a matter one can judge for oneself!

I wonder whether you might like to use a ridiculous and shame-making experience which I had on returning to my machines after the above forced abstinence. It's quite different from my usual, more militant, contributions! In my experience, people can be vastly cheered to hear of a really crass piece of stupidity on the part of someone who ought to know better!

On a punchcard machine, I was knitting a length of fabric decorated with bands of Fair Isle, separated by ten row bands of background colour. The patterns were on a single card, with two plain rows between them. It was a fair length and other household demands caused me to leave it from time to time. Returning on one occasion, I was dismayed to find that the Fair Isle refused to knit. I removed the carriage, cleaned it and oiled it, examined the pattern mechanism, checked all the brushes - no joy! I am ashamed to tell you how long I spent in these fruitless activities before noticing that when I last left the machine I'd forgotten to move the card two rows on before locking it to knit the plain rows. My poor, long-suffering machine was being asked to produce a pattern from unpunched rows and also being considered a candidate for the repairer. I've been machine knitting since 1957 - do I hear you say "senility has set in"? - maybe you're right!

Changing to a totally different topic (though perhaps not a completely frivolous one, since it causes so much grief to so many!), I'd like to add my own experience of dealing with the tension problem. I had trouble for years an years, however faithfully I obeyed the rules, until I met Kamalini Trentham at an exhibition.

- "Do you steam your swatches?", she asked.
- "Well, no - I use a lot of acrylic", I replied.
- "Never mind that," she said, "if you steam them before measuring, you'll have no more problems."

She was right. When the work comes off the machine I roll it lengthways and give it a good tug - particularly important with Fair Isle - and then steam it, no matter what it's made of. I steam, of course, not press. I believe Kamalini lived and worked in the USA for some time and I've always heard that American knitters fall about laughing at the reluctance of the British to steam acrylics. It's worked for me, anyhow.

Finally may I add that I was so very sorry to hear of the death of **Andy Levick.** I met her just once, a number of years ago, during her brief desertion of the Isle of Wight for a village in Herefordshire. **Doris Coutts** was staying with her at the time and I so enjoyed their friendly and amusing conversation, in a very unusual setting for machine knitting - I think it had been a butcher's shop! Andy was one of those people who seem so full of vitality that it is almost impossible to believe that she is no longer with us. She will be sorely missed.

Again many thanks and best wishes for the success of the magazine.

Yours sincerely
Eve Whitelegg
Upton Magna, Shrewsbury

It's always so good to hear from you Eve and I hope your eyesight is now restored and that you're feeling much better. As usual, you've given us much food for thought and I'm sure we'll have lots of comments. Thank you also for your kind words about Andy; we all miss her and she's never far from our thoughts each time we put a magazine together.
Ed

Dear Anne
A lot has been written lately about copyright. I know that it takes a lot of time, patience and money to design a pattern, so I'm sure that it must be upsetting to think other people are photocopying it.

I wonder how many others like me would welcome the patterns put on cheaper paper with a simple sketch on the outside? Put in a plastic folder that could be bought very cheaply, the patterns could be sold at a much lower cost than they are now. I'm afraid most pople can't afford to pay three to five pounds for one pattern. If they could be sold on the cheaper paper for, say £1, I'm sure most people would buy two or three.

I know they look nice with a glossy cover, but I feel it's not really necessary - because if the designer either comes as a speaker or is at a knitting show, he or she has the pattern knitted up to show customers any way. It would be interesting to know how many people think as I do.

Yours sincerely
Beryl Jackson
Cheltenham, Gloucestershire

Duomatic Update

Deco Patterning System: Part 5 - Moving Motifs

In her Duo 80 series, **Doris Coutts** is taking us step-by-step through the Deco patterning system. This month she shows us how to place motifs on our knitting.

I hope you were successful with your single motif and the use of the sockets and positioning pins is clear in your minds. We have been talking about positioning a motif in the centre of the work, that is running from stitch 20L to stitch 20R. However, we do not have to stick to this central position, nor even a section 40 or 80 stitches to the left. Let us decide to put the motif over to needles 9 to 48 to right of centre. Positioning pins will be at a few needles to the right of the end working needle as usual, interrupting the pattern. No. 2 pin will be at 48R to start the pattern and No. 3 at needle 8 to end it.

WHERE DOES THE CARD READER GO?

The positioning of the card reader governs which 40 stitch section knits the pattern. As the centre needles of the pattern we now need to knit are at 28 and 29R (check by counting out on the needles), we need to place the card reader so that the centre arrow is directly between the pushers corresponding to those needles.

It is much easier to work pattern positioning out whilst sitting at the machine and I suggest you do a dry run, using just the card reader plus the card, of course and the Deco. There is no need to use the locks at all, nor any yarn. In fact, you only need to work with the needles and pushers on the front bed, you don't need those on the back.

PLACE THE PATTERN

Put up about 100 needles into working position and their corresponding pushers, then you will have plenty to work with. Don't forget to shift the edge springs and the row tripper over to the left as you would do for normal Deco knitting. When you are trying to work out a position, put up the needles each end of the motif a little way, then count them out to make sure you have the right number. Find the centre needles by counting again and push these two up a little way. Then you can start positioning the sockets and pins and finally the card reader.

POSITIONING SOCKETS

When positioning the sockets to one end of the machine, shift your chair so that you are sitting opposite. You can make mistakes if working from the side! I also find it easier to put the sockets in correctly if you also push up the pushers underneath the chosen needles. Sockets are niggly little things and it may help to know that the extreme right edge of the socket is actually two places away from the slot straddled by the red dots.

It is a good idea to make a photocopy of the card you are working with - by placing it on a dark-coloured backing, before copying, so that the holes show up. Alternatively, copy down the placement of the holes on the first row of the card, so that you have something to check the pushers as they are selected. Take the memory with the Deco as normal, then set it to 4 and take across from right to left. This will give you a chance to check both the feelers of the card reader and the pushers. Don't worry about whether the pushers are up or down - as long as the correct selection has been made, with regard to the punchcard. The reason I suggest putting the Deco on 4, rather than 2, is that on 2, by the time you have taken the Deco over to the left, the card has moved on and the position of the feelers will be different from that of the pushers.

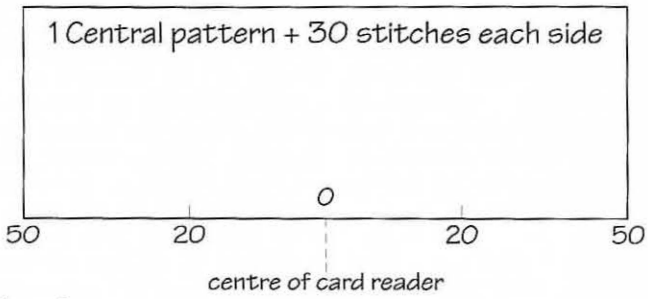


Figure 1

MULTIPLE MOTIFS

Suppose we want two motifs, rather than one, centered across the width. In the usual central position, as we know, the 40 stitch span would run from 20L to 20R. Use the pins to isolate needles 40L to 40R and what do we have? One central pattern and two half patterns - not what we want at all! The positioning pins are all right - but the card reader must be moved with the centre arrow between 20 and 21R. This would give a 40 stitch pattern from 1 to 40R and the repeat will be on the next 40 stitches to the left. You'll remember that if the centre arrow is on 20R, the left-hand small arrow will be on 0.

SPACING MOTIFS

This is a fairly limited option, because of the width of the card and the number of needles we have in work. We do have five sockets and pins along the rail, which will allow two separate motifs. However, but the only space we can achieve between them is of 40 (or 80) needles, because the pattern repeats ever 40 needles and we cannot change this. So, you can position the card reader centrally and have the sockets/pins at 60R, 20R, 21L and 61L, start, stop, start, stop.

CHECK IT OUT

Those figures may not look right at first sight, but check it out on the needlebed. When all the needles are to one side of O, the beginning and end needles both count, so a 40 stitch span is from 21R to 60R, not as you would think from 20R to 60R. The blank space in the middle is, as usual, 20R to 20L and the second motif runs from 21L to 60L. Are you still with me?

Perhaps I might mention here that when doing an all-over pattern, or one composed of small motifs such as Card 8, the single motif procedure can be used to cut off the patterning at either edge, leaving plain stitches at the edges. We do this principally, of course, to avoid getting an awkward conjunction of pattern at the seams - that is half a duck's head or some such to be joined together!

MOTIFS ACROSS A GARMENT

Following on from this, you might want to consider the placing of patterns as far as the whole garment is concerned. Let us say, for instance, that you are knitting a width of 100 stitches for both back and front of the garment. This would give a total of 200 stitches, which would give you five complete 40 stitch repeats. Here's an example and you won't need to use positioning pins for it.

If, on the first piece, we use the normal central position of the card reader, we would have one section from 20L to 20R, leaving another 30 stitches each side - that is, three-quarters of a pattern. If we do the same on the second piece, we will have two three-quarter patterns to join together, making a rather ugly-looking seam. However, if we arrange to have a complete pattern each side of 0 on the second piece, we'd have ten stitches on each side. This quarter of a pattern will join up with the three-

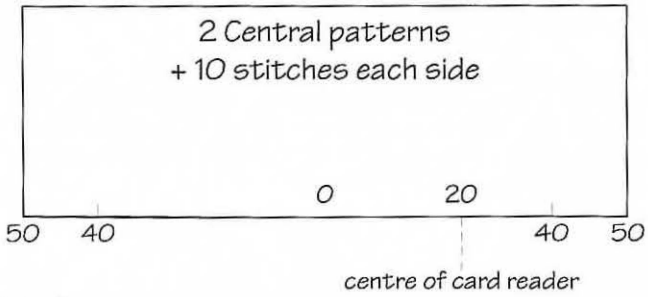


Figure 2

quarter pattern on the other piece, making five whole patterns.

To do this, you just need to move the card reader over by 20 stitches on the second piece. This applies to any number of total stitches that accommodate an odd number of pattern repeats. (See Fig. 1 and Fig. 2.) Naturally, you would allow one or two extra stitches each side for seaming.

ISOLATING A MOTIF

I mentioned that Card 8 had one or two smaller motifs on it and you might, perhaps, want to knit just the house on its own, without the trees. You not only need to find the number of needles in the house, but also locate the position on the card itself and you do this by counting. Do remember that the card goes into the machine with the arrows pointing up and the actual motifs are upside down. So, when you're counting, make sure you have the card in this position, otherwise you will reverse the left and right sides of the card!

Mark the two centre squares on the card, which will be R1 and L1 and count the width of the house outwards from these two squares; You will find the house runs from 9R to 7L (16 stitches) - that is, it is one needle off centre, towards the right hand side. So if you want it really centred, the house as a single motif would need to run from 8R to 8L. The card reader will have to have the centre arrow not on O, but on 1L. Positioning pins will be at 8R and 9L.

HANG IN THERE!

I found this quite a complicated exercise, certainly to write about and on one occasion, having successfully put my sockets in the right place, I forgot to put the positioning pins in and then wondered why nothing happened when I ran the Deco across! It is also important to push the pins right home because if they stick up a bit out of the socket, the Deco will come to a halt and damage to the pins might result if you try to push the Deco further.

I also found out that however good you think you are at working things out in your head, it is easy to go wrong and the only thing really is to sit at the machine and work it all out. Then, when you have got it all positioned to your satisfaction, you can go ahead and start the actual knitting, knowing that all will be well.

If you have enjoyed this work, you might like to try isolating one tree, rather than the house, or the house together with a tree. However, if you wanted to have a row of houses, say, across the width of a child's jumper, I'm afraid you would have to turn to and cut another card. There are limitations as to what can be done with the isolation on the Deco! I hope to get around to the two moose next time and then, perhaps, we can have a look at cutting our own cards. Until then, Happy Knitting. ■

jigsawknits

Pattern books
Illusion Sweater*
Snowflake Jacket*
Clover Sweater*
Leftover Sweater*
Easy Rib Cardigan
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Designaknit disk available for books marked *
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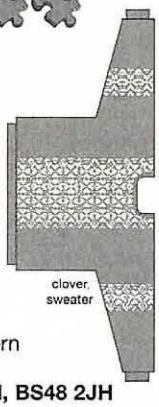

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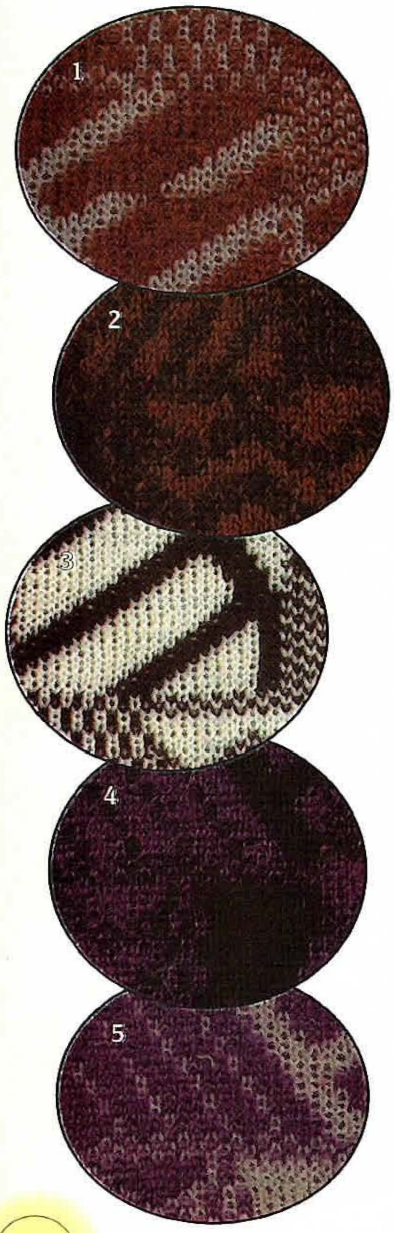
Duomatic Update

Unisex Jacquard Jacket

Designed by **Nina Miklin** in **Bellini** yarn

• Photography **Matt Smith** • Stylist **Sally-Ann Carroll**



SOME BRIGHT IDEAS...

Swatch One

Milan single, *Colour No. 33* with **Roma** single, *Colour No. 29.*

Two

Milan single, *Colour No. 33* with **Roma** double, *Colour No. 08.*

Three

Roma double, *Colour No. 08* with **Roma** double, *Colour No. 07.*

Four

Milan single, *Colour No. 46* with **Roma** double, *Colour No. 08.*

Five

Milan single, *Colour No. 46* with **Roma** single, *Colour No. 29.*

For all the samples, the tension remains the same.

General Information

PATTERN RATING

**** For experienced knitters.

MACHINES

This pattern is suitable for Singer 9000 machines, Passap and Pfaff machines, Brother and Silver Reed standard gauge electronic machines with a ribber. We used a Singer 9000 machine.

MATERIALS

Nina Miklin Bellini Count 2/14
1 [1, 1] x 550 g cone in colour 89 (MC).

Nina Miklin Bellini Count 2/28
1 [1, 1] x 250 g cone in colour 29 (CC).

6 [6, 7] - 27 mm buttons.

*The fibre content of **Bellini** is 45% Alpaca, 38% Pure New Wool, 10% Kid Mohair and 7% Pam. **Milan** is 80% Super Kid Mohair, 20% other fibres. **Roma** is 100% extra Virgin Merino Wool, shrink resistant. For further information about these yarns, please write to the following address:- Nina Miklin, PO Box 1720, London W9 1TT or telephone 0171-286 1532.*

*This garment can also be knitted in **Milan** and **Roma** using Milan single and Roma either single or double. Roma used double for both colours. See the five sample swatches of other quality combinations and colour suggestions opposite.*

GARMENT WEIGHT

Finished garment in first size weighs 505 g.

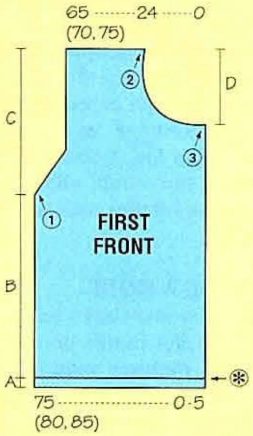
Diagrams

FIRST FRONT

MEASUREMENTS
A = 2 cm
B = 36.5 (40.5, 44.5) cm
C = 29.5 (30.5, 31.5) cm
D = 15.5 cm

INSTRUCTIONS
① = Singer machines RC150 [166, 182]
Other machines RC300 [332, 364]
② = Singer machines RC272 [292, 310]
Other machines RC544 [584, 620]
③ = Singer machines RC209 [229, 247]
Other machines RC417 [457, 493]

⊛ = RC000

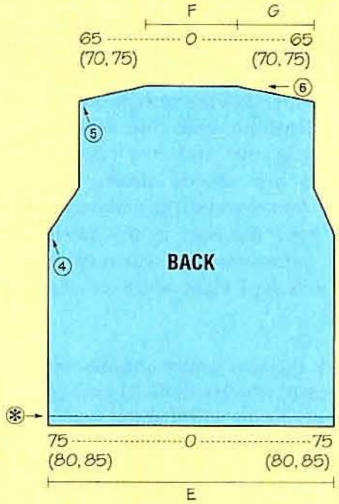


BACK

MEASUREMENTS
E = 55 (59, 63) cm
F = 18 cm
G = 15 (17, 19) cm

INSTRUCTIONS
④ = Singer machines RC150 [166, 182]
Other machines RC300 [332, 364]
⑤ = Singer machines RC256 [275, 294]
Other machines RC512 [550, 588]
⑥ = Singer machines RC266 [285, 304]
Other machines RC532 [570, 608]

⊛ = RC000

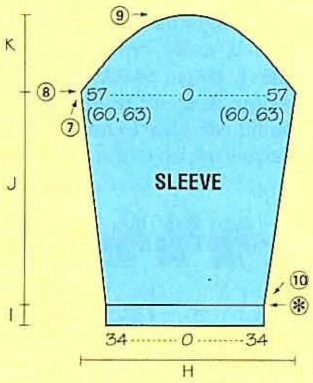


SLEEVE

MEASUREMENTS
H = 41 (43, 45) cm
I = 4.5 cm
J = 41.5 (44, 46.5) cm
K = 15.5 (16.5, 17.5) cm

INSTRUCTIONS
⑦ = Singer increase 1 stitch every 7 [6, 6] rows 23 [26, 29] times
⑧ = Singer machines RC170 [180, 190]
Other machines RC340 [360, 380]
⑨ = Singer machines RC234 [247, 260]
Other machines RC468 [494, 520]
⑩ = All other machines increase 1 stitch every 12th row 24 [27, 30] times

⊛ = RC000



Pattern Information

MEASUREMENTS

To fit sizes small [medium, large]. To fit bust 76-82 [87-92, 97-102] cm, 30-32 [34-36, 38-40] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

Please note that if you are substituting Bellini with either Milan or Roma, the tension remains the same.

Singer machines
40 stitches and 94 rows to 14.4 cm by 23 cm measured over one pattern panel (tension dial setting approximately 4/4, bedspace 6).

Passap/ Pfaff machines
40 stitches and 188 rows to 14.4 cm by 23 cm measured over one

pattern panel (stitch size 3½/3½).

Standard gauge electronic machines

40 stitches and 188 rows to 14.4 cm by 23 cm measured over one pattern panel (tension dial setting approximately 4/4).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 41.

NOTES

a) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

b) Instructions for Passap & Pfaff machines and standard gauge electronic machines are written in italics, if they differ from the instructions for the Singer.

c) For the Singer machine the bed-space has to be adjusted for the cuffs, collar and front bands.

d) It is advisable to experiment for the welts, cuffs, collar and front bands before knitting the garment. This will enable you to make any adjustments beforehand should it be required.

NOTES ON KNIT TO FINISH, BOOKS 1, 2 & 3

The numbers in dark circles (❶) refer to Nina Miklin's unique finishing techniques, described in step-by-step instructions with illustrations, in **Book No.1, Book No.2** and **Book No.3** in the **Knit To Finish** series. They are not part of the instructions given below to knit the actual garment. If you prefer to use your own method of finishing a garment, simply ignore the circles.

❶ Decrease the stitches until RC shows 217 [237, 255] *(433 [473, 509])* as described for the V-neck Sample Band 04 in Book No.2, Page 14. However, instead of transferring 1 stitch transfer all the stitches that need to be decreased at any one row **and** ❶A instead of knitting one row in MT over these 21 stitches when RC shows 217 [237, 255] *(443 [473, 509])*, knit the loose row by hand with a separate length of yarn over all these stitches and work the Latch Tool Cast-Off as for ❸ placing the last cast-off stitch as described in Book No.1, Page 12, Step 3Ai.

❷ For all the decreases at neck edge, work on the main bed as described in 34 ►

Pattern 5

Unisex Jacquard Jacket

Designed by **Nina Miklin** in **Bellini** yarn

◄ 33 Book No.3, Page 5, Step 2, and a regular decrease on the other bed.

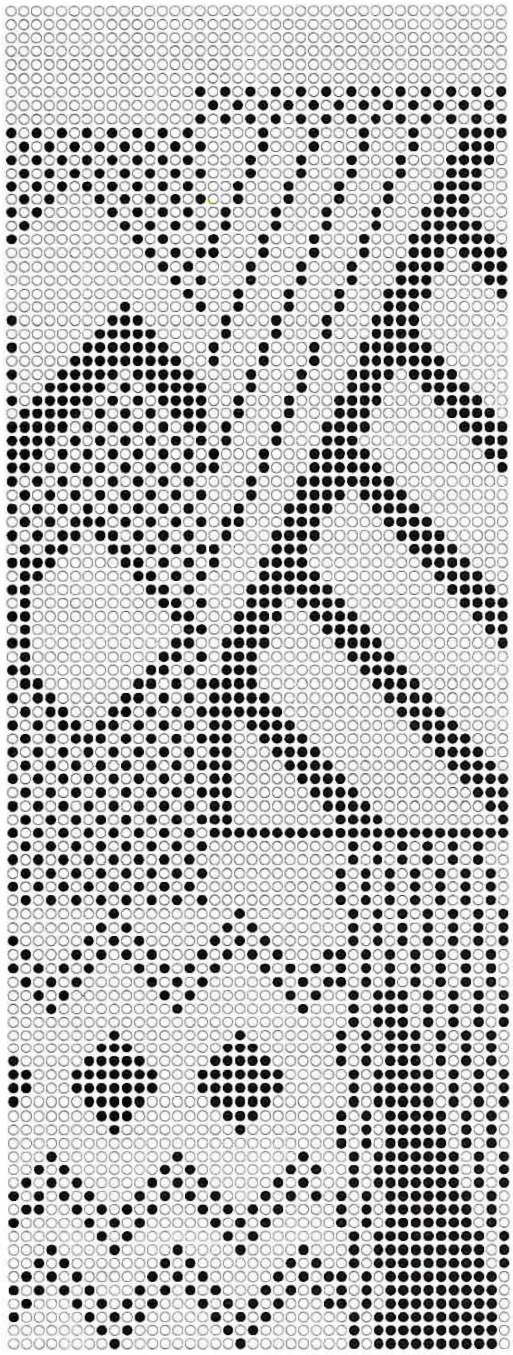
❸ See Book No.1, Part Four, Chapter 4, Pages 16 to 18 and Chapter 5, Pages 18 and 19, however transfer the stitches before knitting the loose row.

❹ Work the back neck as described in Book No.1, Part Two, Chapter 5, Page 12; for the back neck markings see Page 5, Step 8.

❺ To knit and finish a Horizontal Buttonhole for full needle rib texture, see Nina Miklin's Pattern Book Volume 1.

❻ Work the decreases as for ❶ and ❸.

Punchcard Chart



Knitting Instructions

WELTS

With ribber/front bed in position, arrange Ns for full needle rib/double rib as shown on the diagram.

Singer (Standard Gauge) Machines

Using MT-2½/MT-2½ *(MT-2•/ MT-2•)* and MC, hang on yarn. Using MT-2/MT-2, K 3 circular rows. Using MT-1/MT-1, K 20 circular rows. Set machine for full needle rib/double rib knitting. Using MT/MT, K 2 rows.

Passap & Pfaff Machines

Handle down. Orange strippers. Set lock on N/N and stitch size to 3/3. Using MC, K 1 row. Set lock on CX/CX and stitch size to 3½/3½, K 3 rows. Set RC at 000. Set stitch size to 4/4, K 2 rows. Change to black strippers. Set stitch size to 5/5, K until RC shows 20. Change to orange strippers. Set lock on N/N and stitch size to 3½/3½, K 2 rows.

FIRST FRONT

Knit Welt as given above. Carriage/lock is at right. Set RC at 000. Cont in Jacquard pattern. Using MT/MT, Knit until RC shows 150 [166, 182] *(300 [332, 364])*.

SHAPE ARMHOLE

Shape on left side of the knitting.

* Dec 1 st every alt row *(every 4th row)* 10 times **.

When RC shows 209 [229, 247] *(417 [457, 493])*, shape front neck at right side of the knitting.

SHAPE NECK

❶ Dec 8 sts and K 2 rows *(K 4 rows)*.

Dec 6 sts and K 2 rows *(K 4 rows)*.

Dec 4 sts and K 2 rows *(K 4 rows)*.

Dec 3 sts and K 2 rows *(K 4 rows)*.

RC shows 217 [237, 255] *(433 [473, 509])*.

❶A

Continue dec at neck edge. ❷

K 1 row *(K 2 rows)* and dec 1 st.

(K 2 rows *(K 4 rows)* and dec 1 st) 3 times.

(K 3 rows *(K 6 rows)* and dec 1 st) twice.

(K 5 rows *(K 10 rows)* and dec 1 st) twice.

Continue knitting until RC shows 272 [292, 310] *(544 [584, 620])*.

K 1 loose row ❸. Cast off.

SECOND FRONT

Work as for First Front reversing shaping by reading left for right and right for left.

BACK

Knit Welt as given above. Carriage/lock is at right. Set RC at 000. Cont in Jacquard pattern. Using MT/MT, Knit until RC shows 150 [166, 182] *(300 [332, 364])*.

SHAPE ARMHOLES

Shape on both sides of the knitting as for First Front from * to **.

Knit until RC shows 256 [275, 294] *(512 [550, 588])*.

SHAPE SHOULDERS

Dec ❶ on both sides of the knitting. Dec 5 sts and K 2 rows *(K 4 rows)* 5 times. RC shows 266 [285, 304] *(532 [570, 608])*. Transfer remaining sts to main bed/back bed. K 1 loose row ❸. Cast off. ❹

CUFFS

With ribber/front bed in position, arrange Ns for 2x1 rib as shown on the diagram.

Singer Machines

Change bed-space to 4.

Singer and Standard Gauge Machines

Using minimum tension and MC, hang on yarn and K 3 circular rows. Set machine for 2x1 rib knitting. Using MT-2½/MT-2½ *(MT-2•/MT-2•)*, K 24 rows. Using MT-2/MT-2, K 1 row. Using MT-1½/MT-1½ *(MT-1•/MT-1•)*, K 1 row.

Passap & Pfaff Machines

* Handle down. Orange strippers. Turn racking handle one turn to the left. Set lock on N/N and stitch size to 2½/2½. Using MC, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Turn racking handle one turn to the right. K 1 row **.

Set RC at 000. Set lock on N/N and stitch size to 3½/3½, K 24 rows. Set stitch size to 4/4, K 1 row. Set stitch size to 5/5 and then K 1 row.

SLEEVES

Knit Cuff as given above. Arrange Ns on both beds for full needle rib/double rib. Using MT-1/MT-1, K 1 row. *(For Passap & Pfaff machines, using stitch size 3/3, K 1 row.)* Set RC at 000 and cont in Jacquard pattern. Using MT/MT, shape as shown on diagram until RC shows 170 [180, 190] *(340 [360, 380])*.

SHAPE TOP

Shape/dec ❻ on both sides of the knitting.

Dec 1 st every alt row (every 4th row) 30 [32, 33] times.

When RC shows 230 [243, 256] *(460 [486, 512])*, dec 5 sts and K 2 rows *(K 4 rows)*.

Dec 6 sts and K 2 rows *(K 4 rows)*.

When RC shows 234 [247, 260] *(468 [494, 520])* cast off. ❹

COLLAR

With ribber/front bed in position, arrange 149 Ns for 2x1 rib.

Singer Machines

Change bed-space to 4.

Singer and Standard Gauge Machines

Using MT-2/MT-2 and MC, hang on yarn and K 3 circular rows. Set machine for 2x1 rib knitting. K 13 rows. Using MT-3/MT-3, K 20 rows. Using MT-2/MT-2, K 13 rows. Using MT-1/MT-1, K 1 row. Using MT+1/MT+1, K 1 row. Transfer sts to main bed. Using

MT+2, K 1 row. Using WY, K a few rows and release from machine.

Passap & Pfaff Machines

Cast on as for Cuff from * to **.

Set RC at 000. Set lock on N/N and stitch size to 3/3. K 13 rows. Set stitch size to 2½/2½, K 20 rows. Set stitch size to 3/3, K 13 rows. Set stitch size to 3½/3½, K 1 row. Set stitch size to 4/4, K 1 row. Transfer sts to back bed. Set stitch size to 5, K 1 row. Using WY, K a few rows and release from machine.

BUTTON BAND

With ribber/front bed in position, arrange 156 [168, 181] Ns for full needle rib/double rib.

Singer Machines

Change bed-space to 4.

Singer and Standard Gauge Machines

Using MT-3/MT-3 and MC, hang on yarn and K 3 circular rows. Using MT-2½/MT-2½ *(MT-2•/ MT-2•)*, K 3 circular rows. Using MT-2/MT-2, K 3 circular rows. Set machine for full needle rib/double rib knitting. Using MT-1½/MT-1½ *(MT-1•/MT-1•)*, K 1 row. Using MT-½/MT-1½ (MT-•/ MT-1•), K 43 circular rows. Using MT-2/MT-2, K 2 circular rows. Set machine for full needle rib/double rib knitting. Using MT-1½/ MT-1½ *(MT-1•/MT-1•)*, K 1 row. K 8 circular rows. Using MT+1/ MT+1 and WY, K a few rows (approximately 26) and release from machine.

Passap & Pfaff Machines

Handle down. Orange strippers. Set lock on N/N and stitch size to 2½/2½. Using MC, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 3 rows. Change to black strippers. K 3 rows. Set stitch size to 3½/3½, K 3 rows. Set lock on N/N and stitch size to 4/4, K 1 row. Set lock on CX/CX and stitch size to 5/5, K 43 rows. Set stitch size to 4½/4½, K 1 row. Set lock on N/N and stitch size to 4/4, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 8 rows. Using stitch size 5/5 and WY, K a few rows (approximately 26) and release.

BUTTONHOLE BAND

Work as for Button Band, but incorporate 6 [6, 7] buttonholes ❺ as follows:- When RC shows 022 and counting from left edge of knitting, work buttonholes over 6 sts each, starting with stitches 6, 7, 8, 9, 10 and 11, leaving 29 [32, 27] sts between each buttonhole.

MAKING UP

There is no need to block the knitted pieces, simply steam press. Join shoulder seams. Set in sleeves. Join underarm and side seams. To achieve a flat collar seam, attach the folded collar first on the right side of the garment and then on the inside as shown to the right in Fig. 1, Fig. 2 and Fig. 3. To attach the front bands, work as for the collar Fig. 1 and Fig. 2 on the right side and inside along the front and collar, noting that Buttonhole Band should be on right for a woman and left for a man. Finish buttonholes and sew on buttons to correspond. Steam press. ■

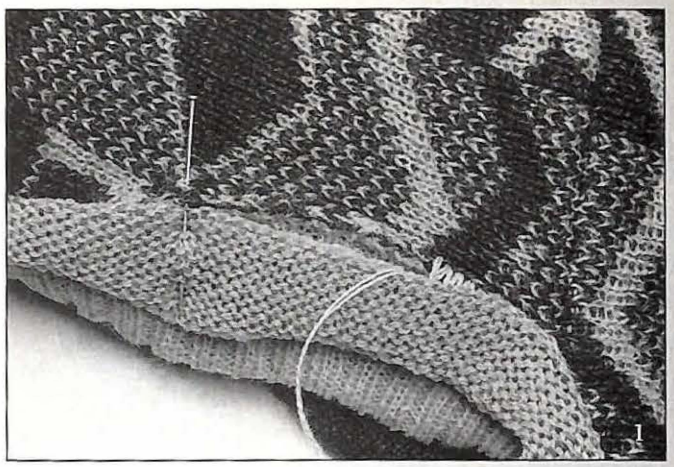


Fig. 1 and Fig. 2
On the right side of the garment, pin the collar first to the neckline. Pick up two adjoining half stitches of the last row in Main Colour and sew to neckline.

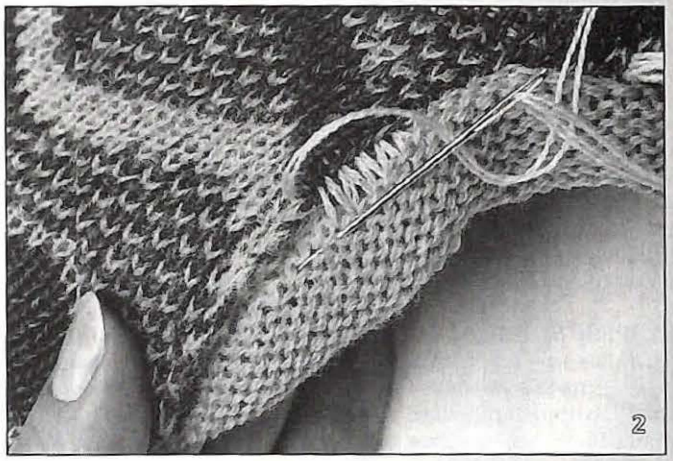


Fig. 3
On the inside of the neckline, sew the collar to the neckline picking up the loops of the selvedge.

Look at Life

Pack up your troubles

Joan Lafferty's grandmother used to say, "nothing is done without a bit of trouble". Joan took this to mean that we had to take trouble over whatever we were - but now wonders if she meant that things will always go wrong before a job is completed!

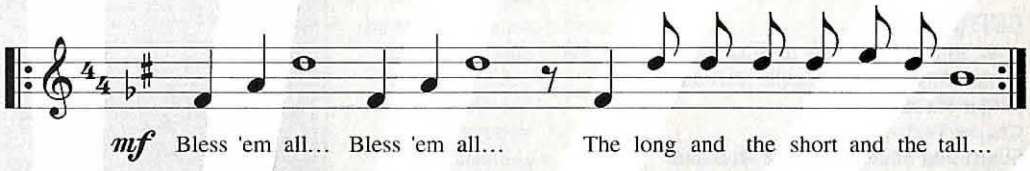
As usual, when I am going to write an article, I think over what I have been knitting in the last few weeks. It is August as I am writing this and, if you can remember that far back, you will recollect that we had some of the hottest weather that we have had for years. So, the knitting machine was neglected - as was the computer and the lawn mower - and this meant that I had to get a move on when the weather cooled down a bit!

DROPPIN' STITCHES

A lady had seen a baby cardigan I made using **Sue Woolley's** "drop stitch" pattern and asked if I would make her one that was similar. No problem, I thought - and that was probably my first mistake. If you have not tried this stitch, I can thoroughly recommend it - always providing, of course, that you have a ribber.

Basically, after the initial 1x1 rib (or what-have-you), the stitches are transferred to the main bed and all ribber needles are cancelled, then put back in the sequence "one working, three non working". It is essential to put the half pitch lever on "H" and the ribber bed is set to slip in one direction. Sue has a number of variations on this theme and her little book is well worth having.

So I set out, knitting the back, two fronts and one sleeve without difficulty. It was a raglan cardigan and although I was also listening to the radio, I did not forget to drop the stitch on the ribber before shaping the raglan.



You can guess I was feeling pretty pleased with myself. All seemed to be going well and I remembered to put into work the needles on the ribber as I increased up the sleeves. I reflected as I was doing it that stitches do not drop down all that much - this is a thing I used to say to my students, but they never believed me!

Certainly the ribber stitches clung religiously to the spot where I had dropped them... until I was shaping the top of the raglan on the second sleeve. (I don't knit the back and front the same length. I make the front slightly shorter, so the sleeve top needs to be shaped.) I was transferring to decrease the last couple of centimetres when I dropped one stitch from my transfer tool.

THE LONG

Now I have always said that knitting machines are like dogs, cats and small children - if you make a statement these creatures will always prove you wrong - and so it happened! My stitch that was not required to drop, ran down about five rows, which included some of the transferred stitches for the shaping! Of course I was working with ribber weights and side weights, which compounded the problem. Having said something I will not repeat here, I set about picking up the offending stitches, having first removed the weights, of course. I managed it successfully and completed the sleeve.

... AND THE SHORT

My "lady" has very short arms - in fact, she is also quite short in stature, which is why she asks me to make cardigans because "shop-bought" garments always need altering. I was horrified when I took the tape measure to the sleeves - instead of the sixteen inches that I had drawn out on my Knit Leader, they were 22 inches long underarm!

If this happens in ordinary stocking stitch, I tend to draw a thread the required number of inches from the start of the welt, cut the loop and remove the offending portion. Then it is necessary to pick up the stitches and knit the welt downwards, being careful not the cast off too tightly. I sometimes do this with hand knitting, but I was not sure how this drop-stitch fabric would respond if I started pulling threads.

A closer look at the work showed that where the ribber stitches had dropped, the edge was somewhat loose so, as I put the work on my linker to sew the seam, I "eased" the parts where the dropped stitches were situated. This proved quite successful and the sleeve was back to the length I thought I was knitting in the first place! What a relief! It was this incident that led me to think that my grandmother's dictum meant that something will give trouble before it is completed!

By the time you read this, I shall have been on my travels - and back... or at least I hope I shall! I am planning a trip to New Zealand to visit my grandchildren, who live there. So, the next thing I have to consider is what I'm going to take with me as presents. My grand-daughter and daughter-in-law are easy; I'll take something I've knitted, of course. For the men, I think I shall get some of those pretty, enamelled ball-point pens because they're not too heavy and easy to pack.

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... AND THE TALL

Having said, "something knitted", I have to decide "what to knit" and "what size to make". My daughter-in-law is fairly easy because I have seen her wear waistcoats. However, I still have to decide what colour and wonder if, perhaps, cotton would be better than a wool/acrylic mix. Auckland is sub-tropical, but if I am going there it will probably be cold - I have that effect on the weather.

I'm sure I'm worrying over nothing and I shall tell her to put it in the next Sale Of Work for her favourite charity if what I take is the wrong size, shape, or colour. My grand-daughter is a bit more of a problem. Shall I get in trouble if I tell you she is 30? What do that age group wear? Something sloppy like they do on this side of the world? Again, I suppose it can always go into a Charity Sale if I make a wrong guess.

Having the machine all set up for the drop-stitch cardigan and plenty of yarn on the cone, I think the easiest thing would be to make a waistcoat in that stitch and yarn - even though I was planning to knit a cardigan for myself because I like the colour and the texture. How often have I done this, I wonder?! My cardigans are now getting ancient, but I do find that they do last and keep their shape much better than "shop bought" garments.

A few days later and the back of the waistcoat is done but, I hasten to add, the knitting was not without some errors. (I only had to start five times!) Beginning the right front, with the welt done successfully and stitches transferred to the main bed, I set the machine for the pattern - and the dratted work dropped off once again. I moved my feet at the speed of light, I can tell you, because I have had ribber weights drop on them in the past!

I have now put two and two together and realised that for some reason the yarn does not always stay in the ribber connecting arm as it should. Over the years, this has often happened - but not as many times as on this couple of garments. I wonder if it is the set up of the needles for drop stitch? Having discovered this little foible, I shall hold the yarn until the first few stitches have been knitted. Meanwhile, I have done what I usually do when something goes wrong - leave the knitting and do something completely different. In this case it's write to "my readers"!

TOE HOLD

I remember well one occasion when I had a very sore foot following an argument with a ribber weight. It was early in the morning; I knew I had a busy day ahead and, of course, a garment that was needed "yesterday". So, I was determined to get something done before I set out on my travels. The first appointment was my WI meeting - we meet in the morning. My foot was really stinging, but the Speaker was so funny I quite forgot my troubles.

After a quick sandwich, I was off for the next date. I was to do an "audition" (my word), to see if I was fit to be a Speaker for the WI in my own right. The entrance to the hall was right at the back and I sat and listened to the two "candidates" before me. We only speak for 20 minutes and I privately hoped I could do better. When my turn came, I limped painfully to the stage, had to be helped up the steps and felt I should start by explaining why I had kept them waiting so long.

I told the story of the dropped weight, the funny lady who temporarily made me forget the pain - and apologised that if anyone had a pain in their foot, I might not be able to cure it! This raised a laugh and put the audience in a good mood and I was duly passed as suitable to be an official Speaker. On the way out, a couple of ladies told me that they would look forward to seeing me speak to their meetings. I wonder if the two before me had the same reception? I shall never know.

Possibly you are wondering why I am not on the magazine's Club Speakers page? Although I am no longer allowed to drive, I still do a lot of talks in Sussex, around where I live. So, if anyone can collect me, or meet me at a station, I am still "in the market" - with or without a sore foot! ■

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Classwise

Making garments

Beryl Jarvis and her students are almost at the end of their first session and getting ready for the Christmas break. It's a good time to review the term and go through the class' achievements. Both beginners and improvers are able to make a valuable contribution to the discussion.

At this time of the year, the lesson that we follow often involves a lot of discussion and not too much action! We are usually at the end of the first term and Christmas is just around the corner! Up to this point, the beginners have been learning basic techniques and those who are returning have been taking the basics a stage further.

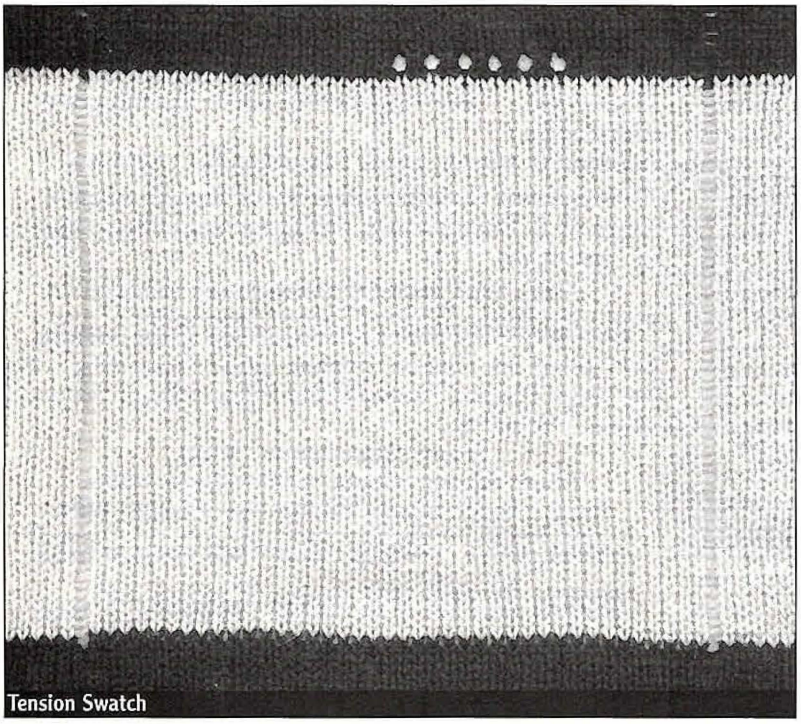
The subject of this lesson is **Making Garments** and we put together all the work undertaken in previous weeks. I like this to be a joint class because, hopefully, students who returned to the class now have their own knitting experiences to add.

THE TENSION SWATCH

Let us start with a tension swatch. I'm sure we've all lost track of the number of times this subject has been covered in the magazine. However, if you still need instructions for making a tension swatch, please refer to my **Info Sheet 1.1 How to Knit and Measure a Tension Swatch.**

My students will bring in a tension swatch they have previously knitted and then measure it with a Green Ruler. They put the "S" side next to the first stitch to be measured at the left and read off at the 40th stitch, to give the number of stitches in 10 cm (see Diag. 1). Using the side marked "R", they then measure 60 rows to give the number of rows in 10 cm (see Diag. 2). If you do not have a Green Ruler, my Info Sheet also gives instructions on how to measure in centimetres and convert it into stitches and rows to 10 cm.

I personally find it is easier to work out calculations using centimetres. However, if you are of an age where centimetres are a foreign language, there's absolutely no reason why you should not measure in inches - then turn the tape measure over and use the centimetre equivalent. If you are unsure at any time, you can always look back at your tape measure and check what the measurement would be in inches.



Tension Swatch

The Conversion Factor

$$\frac{\text{Tension of swatch}}{\text{Tension of pattern}} = \text{Conversion Factor}$$

Exercise 1

Your swatch measures 32 stitches in 10 cm
The pattern gives 28 stitches in 10 cm

What is your Conversion Factor?

Answer

$$\frac{32}{28} = 1.14$$

And always remember to divide stitches by stitches and rows by rows!

If you are a knitter who likes to follow patterns word for word, once you know how many stitches and rows there are in 10 cm, you can compare your tension with the tension of a knitting pattern. These are almost always given as stitches and rows to 10 cm. If your tension matches - and you wish to knit a garment exactly the same size and shape as the pattern - then away you go.

In practice, however, this rarely happens! Your arms may be shorter or longer than the pattern - or perhaps the neckline is too high for your taste. The beauty of knitting a garment to your own pattern is that you can make the design any shape you wish.

If you work from a printed pattern, I always suggest that you take a pencil and note all changes on the pattern. Then, if you want to follow the pattern again in the future, you can easily erase the amendments and make new changes. Again, if the tension matches, you are in luck - if not, you may find the Conversion Factor useful. Often one of the students returning to the class will report to fellow students how useful they have found this method.

CONVERSION FACTOR

First divide the tension of your swatch by the tension given in the pattern to give the Conversion Factor (CF). For example, if your swatch measures 32 stitches in ten centimetres and the pattern gives 28 stitches in ten centimetres, divide 32 by 28 to give a stitches CF of 1.14 (taken to two decimal points). Note that this is not rows or stitches or centimetres and always divide stitches by stitches and rows by rows. Repeat this exercise with the number of rows to obtain the rows CF.

Next, go through your pattern, multiplying all stitches by the stitches CF and all rows by the rows CF. For example, if the pattern says cast on 160 stitches, multiply by the stitches CF of 1.14 and this gives you 182.4 say 182 stitches. Do the same thing with the rows and make all changes to the pattern in pencil. I'm sure you can see that by using the Conversion Factor method, it is possible to knit almost any garment in a totally different yarn and stitch structure. (By the way, the **Conversion Factor** is explained on my **Info Sheet 1.10 Magic Formula and Conversion Factor.**)

MAKING A PATTERN

If you know how many stitches and rows there are in ten centimetres, by dividing the number by ten you also know how many stitches or rows are in one centimetre. So, to make your own knitting pattern, first find another garment in your wardrobe that fits well and draw sketches of the garment shapes.

The drawings do not have to be to scale, nor be works of art! Measure the sections of the garment in centimetres and put the measurements on the sketches.

Now decide which direction each piece is to be knitted. Multiply all width measurements by the number of stitches you obtained in one centimetre, then multiply all lengths by the rows in one centimetre. You have now almost written your own pattern. There may be slopes where increases and decreases will have to be made, but these can be calculated easily to come at regular intervals. (I use what I call the Magic Formula. I've written about it in the magazine in the past and details are on my **Info Sheet 1.10**.)

As I mentioned at the beginning of this article, Making Garments is our subject this time, but we also look at garment shapes and consider how the techniques learned in previous lessons can be incorporated into the students own designs. I do encourage all of my students to try to knit their own designs. I feel that it's much more satisfying than following other designers' patterns word for word, using the same shade of the same yarn and producing the same garment. **Why have a knitting machine if you only reproduce someone else's ideas?** I do think we must all be creative in our own way to ensure that machine knitting needs are different for the future. As you'll gather, I'm on my hobby horse again!

During our last session, I also try to cover using charting devices. If several students have their own, they bring them along and we have a hands-on session. Charting devices are an invaluable piece of equipment for those knitters who wish to use their own patterns, so I'll talk about them next time. ■

PORTABLE HEAT

Portable heaters are ideal for anyone whose hobby takes them to the loft, garage or spare bedroom that might not be centrally heated. We've recently found the **Dimplex Rio "2 in 1"** portable radiator which has direct heat to warm you and convected heat to warm the room. Its balance of radiant and convected heat is safe and efficient and, because it runs on electricity, it simply plugs in.

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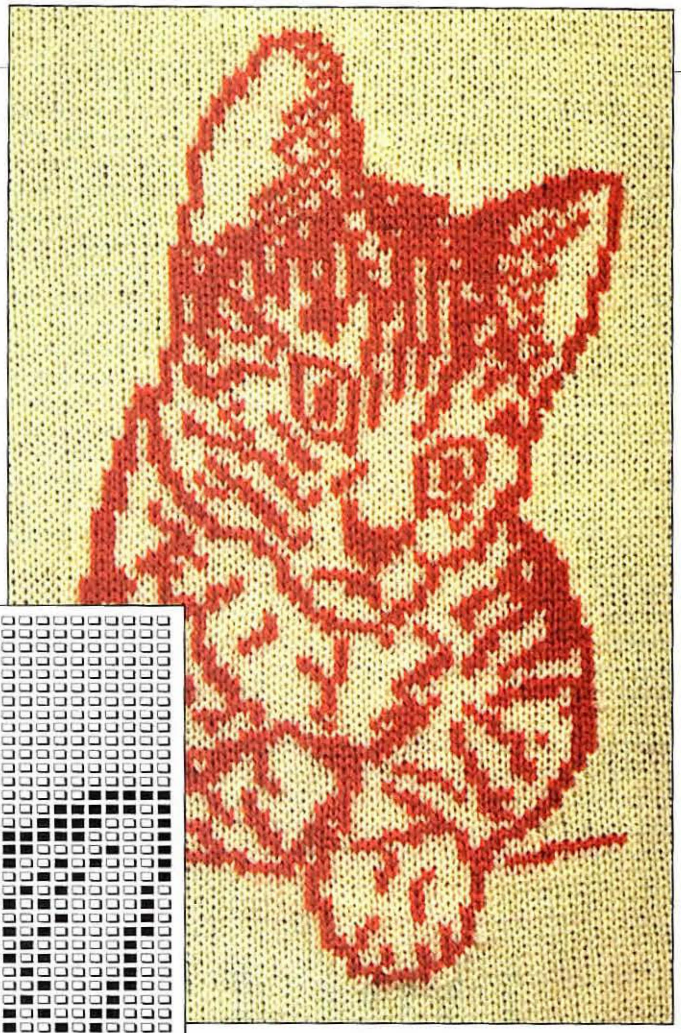
Classwise

Picture Parade

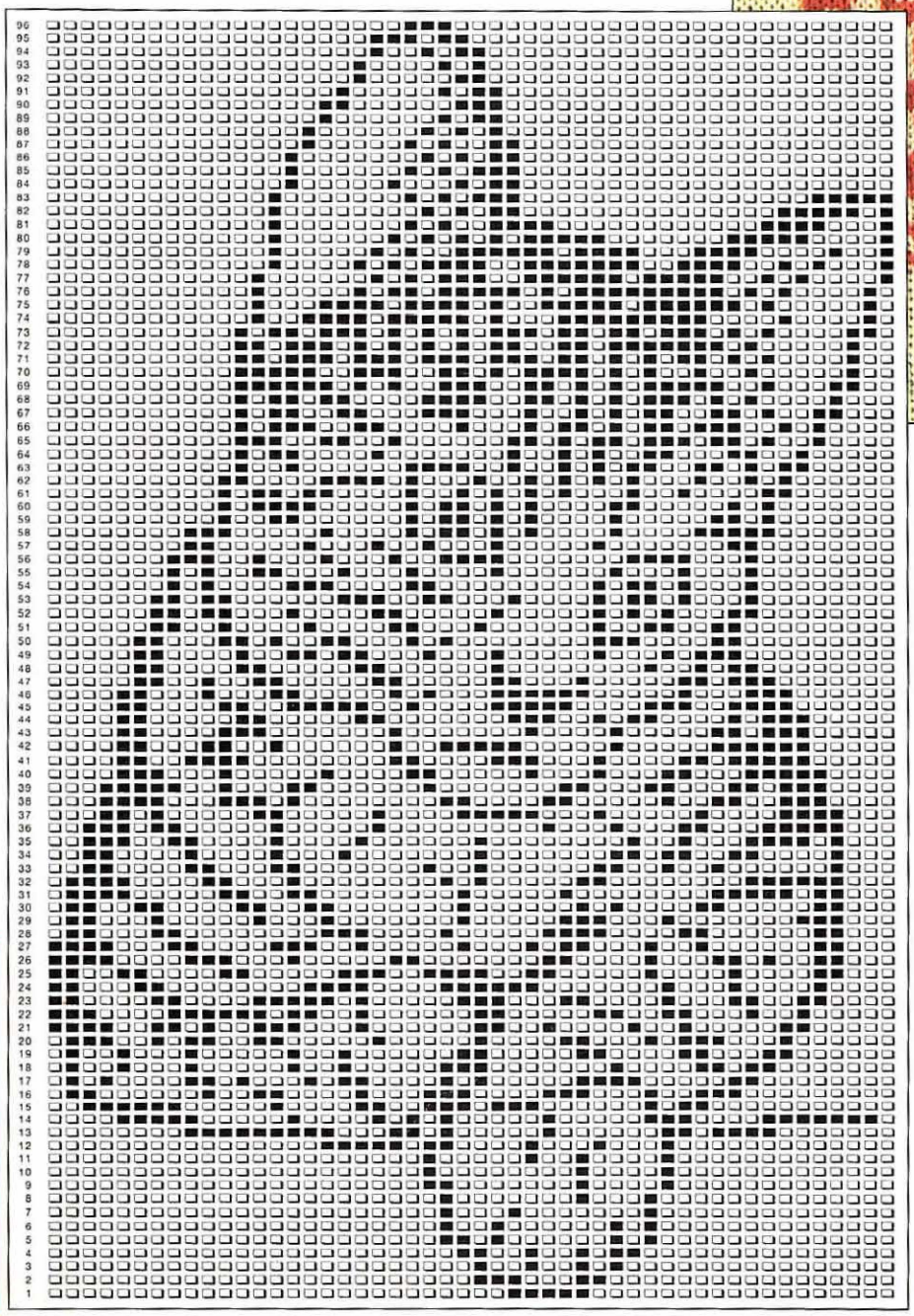
Kittens

Although **Jo Newton's** "kennel" of dog designs gets ever larger, this is the first new cat picture she has done for quite some while. She feels it's high time that cat-loving knitters have their turn!



The inspiration for these patterns was a kitten we met on holiday. It would climb on to the roof of the apartments - and then howl all night, because it dared not come down again by itself! Although the electronic picture is only 50 stitches wide, even at this, he comes out more than life size when knitted in four ply yarn. By changing the colour scheme, he can be made to represent Tabby or Ginger and could be even more personalised by judicious use of Swiss darning - of white paws, for example.

The 24 stitch design repeats and the wall, or roof tiles can be enlarged by repeating the first six rows until the desired length is achieved. To use as a single motif, the seven stitches on the right of the graph (rows 51 to 57) should be omitted and then Swiss darned on to the side of the ear where they are missing. To show this, I Swiss darned the middle kitten's eyes in green and put two long black stitches vertically for the pupils.



As usual, I am happy to put these designs on any disk bought from me, free of charge. To discuss your requirements, ring me at the number on my advertisement on page 00 or E-mail me at jo.newton@Talk21.com. You might also like to know that I now have disks prepared for the Alphabet series for both DesignaKnit and the Brother FB100 disk drive. ■

Forsell

Yarns Used

SHAMAL

60 stitch design
554 Terracotta on 502 Llama (now withdrawn, but Ivory is similar).

24 stitch design
556 Brown Velvet on 508 Oyster with 555 Lemon Grass for Swiss darning of eyes.

Warner 2000

At Littlecote House, Wiltshire

Many of our readers have enjoyed **Warner's knitting holidays** in the past, so here are the details of next year's millennium celebrations at Littlecote House.

The **2000 break,** organised by **Diane Bennett** is from ***Monday 16th to Friday 20th October 2000*** at Littlecote House Hotel, just off the M4 in Wiltshire. All rooms, either twin or double, are en-suite with colour TV plus tea and coffee making facilities. Half Board accommodation provides guests with a full English breakfast and three course evening meal. This - together with the wonderful leisure facilities, superb views, great entertainment, knitting sessions plus meeting friends old and new - the perfect break.

NEW FOR THE MILLENIUM

The break offers specialised tuition for **Passap, DesignaKnit** and **Brother electronic** owners. There's a basic course for each, together with lots of more advanced topics and new ideas. Other subjects - such as the *Garter Carriage, Hague Linker* and *Design* will also be available. Each knitter will have their own personal timetable selected for them in advance. There will be a minimum of 2½ days tuition each for Passap machines & DesignaKnit and 2 days for Brother electronic and ribber.

Tutors expected are **Pat Coulston** for *Passap,* **Diane Bennett** and **Jan Wright** for *DesignaKnit,* **Diane Bennett** and a guest tutor for *Brother electronic & ribber.*

Well, if that's "tickled your fancy" and you'd like to join the group next year, you can book straight away by telephone - simply call 0870-601 6012 quoting code MWW57. Alternatively, you can obtain more details from Diane at the following address:-

Diane Bennett
9 Huntley Grove
Nailsea, BRISTOL BS48 2UQ
Tel:- 01275–810067
www.dbknit.freeserve.co.uk ■

PATTERN INFORMATION

ABBREVIATIONS

These are the standard abbreviations we use in our patterns.

alt = alternate(ly); **beg** = beginning; **ch** = chain; **cm** = centimetres; **cont** = continue(ing); **dc** = double crochet; **dec** = decrease(ing); **foll** = following; **g** = grams; **HP** = holding position; **in** = inch(es); **inc** = increase(ing); **K** = knit; **mm** = millimetres; **MT** = main tension; **MT-1, MT-2, MT-3** = one, two, three full sizes tighter than main tension; **MT+1, MT+2, MT+3** = one, two, three full sizes looser than main tension; **MY** = main yarn; **N(s)** = needle(s); **NWP** = non working position; **P** = purl; **patt** = pattern; **RC** = row counter; **rem** = remain(ing); **rep** = repeat; **ss** = stitch size; **st(s)** = stitch(es); **st st** = stocking stitch; **tog** = together; **UWP** = upper working position; **WP** = working position; **WY** = waste yarn.

YARN GUIDE

We give the approximate weight of the original yarn used on our patterns. A yarn guide thickness is shown below. We do not quote a thickness for those yarns which we feel cannot be substituted.

1, 2 & 3 are extra fine yarns

Fine, medium and full bodied one ply yarn including 2/30s.

4, 5 & 6 are fine yarns

Fine, medium and full bodied two ply yarn including 2/16s.

7, 8 & 9 are fine to medium yarns

Fine, medium and full bodied three ply yarn including 3/8s.

10, 11 & 12 are medium yarns

Fine, medium and full bodied four ply yarn including 4/8s.

13, 14 & 15 are medium to thick yarns

Fine, medium and full bodied double knitting yarn including 6/8s and 8/8s.

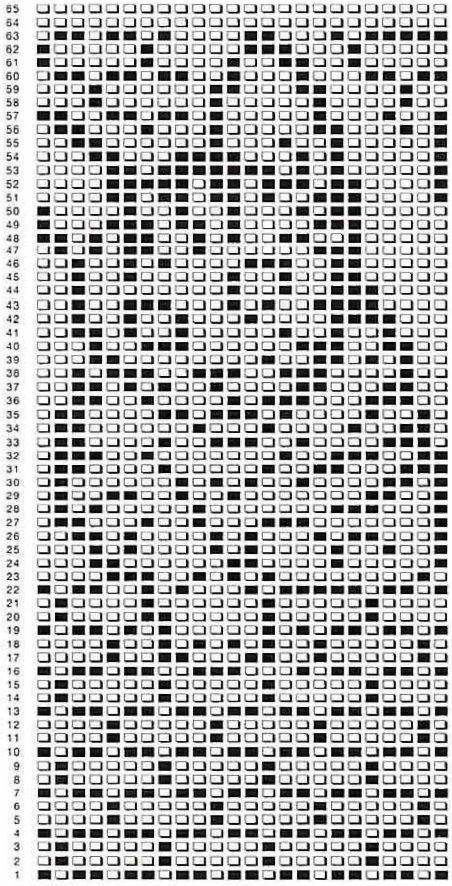
16, 17 & 18 are thick yarns

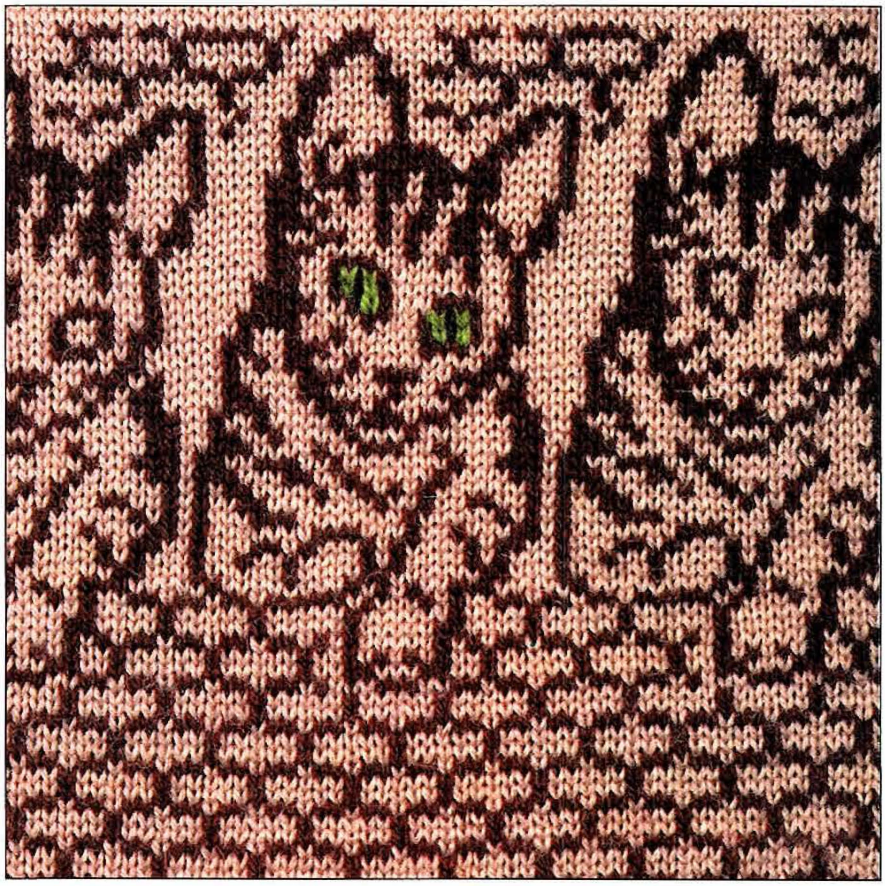
Fine, medium and full bodied Aran knitting yarn including 12/8s.

19, 20 & 21 are extra thick yarns

Fine, medium and full bodied chunky knitting yarn including 16/8s.

Please also see the yarn count guide on page 53





Oh brother!

Part 7 - Short Rowing or Partial Knitting

This month, **Kamalini Trentham** looks at another method of shaping, which is quick to do and provides a less distorted edge to the fabric. It is called short rowing or partial knitting and uses a needle position built into all knitting machines.

SHAPING ARMHOLES

In this method, the machine is set to holding by moving the HCL to H position (see MKM June 1999). The number of needles required is brought into holding position E at the opposite end to the carriage and a row is knitted. This number corresponds to the number of stitches to be decreased.

The next step is the most important part of the technique. It involves wrapping the last needle in E position to bond the current row to the next row, to avoid separation which would otherwise result in holes. This can be done either manually or automatically. The following samples illustrate both the method of shaping and wrapping. By knitting a sample using the traditional method of decreasing, you can compare the techniques for speed of knitting and the smoothness of the curve.

Here's an example of a typical pattern for armhole shaping:-

① Cast off 5 sts at beginning of next 2 rows.
② Cast off 2 stitches at beginning of next 4 rows.
③ Dec 1 stitch at beginning and end of next and every alternate row 4 times.
④ Knit 2 rows and bind off one stitch at each side on the next row and continue to knit straight.

For all this month's samples, cast on 70 stitches and knit 40 rows.

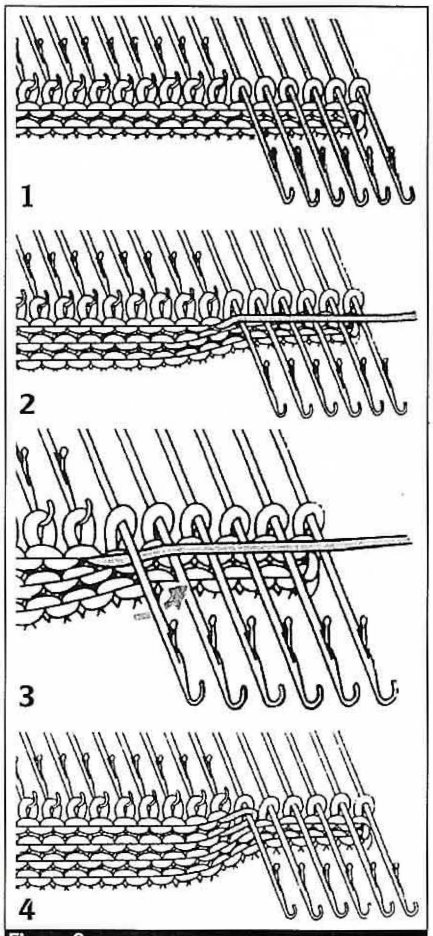


Figure One

SAMPLE 1
The Traditional Method

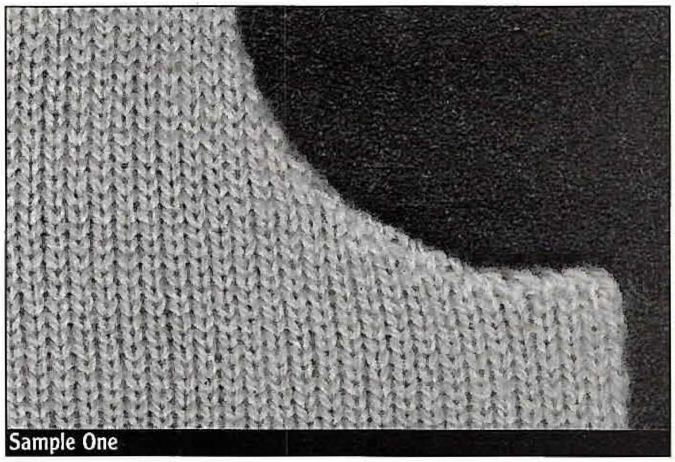
Using any method of decreasing, shape the armholes following the pattern above. Finish with 20 straight rows. Knit a few rows of waste yarn and release. Roll, pull and steam the piece.

SAMPLE 2
Short Row Decreasing with Manual Wrap

Step 1
With the carriage at the right, set machine to holding (HCL on H) and the row counter (RC) to 000.

Step 2
Push 5 needles to holding position on the left. Knit 1 row to the left.

Step 3
Wrap the last needle in E position on the left (closest to the needles in working position) by taking the yarn under it and over the rest of the needles in holding position (see Fig. 1). Push 5 needles on the right to holding position.


Sample One

Step 4
Knit 1 row to the right. Note that the last needle in holding position has, in addition to the stitch, a small float of yarn which is called the wrap. Take the yarn under the last needle in E position on the right and over the rest of the needles in holding position. You have now knitted two rows and decreased five stitches at the end of the rows (instead of the beginning as in Sample 1). Note that if the needles were pushed to holding position at the beginning of the row, a large float will go across the needles.)

Step 5
Repeat Steps 3 and 4 twice but take only 2 needles to holding position instead of 5. The row counter should read 6 and there will be 9 needles in holding position at each end.

Step 6
Push one needle to holding position on the right as well as on the left and knit a row. Carriage is now on the left. Note that the needle on the right has been wrapped automatically. Wrap the needle on the left and knit a row to the right.

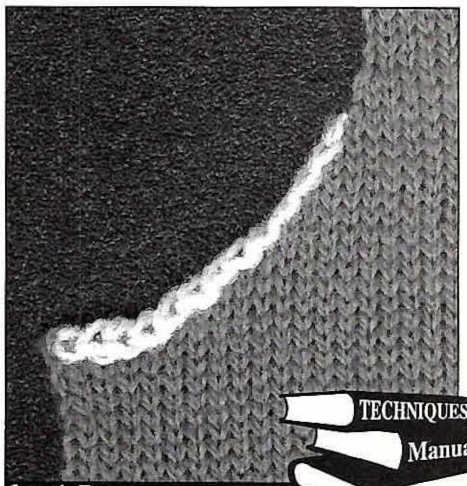
Step 7
Repeat Step 6 three more times.

Step 8
Using two separate pieces of yarn, manually knit the needles in holding position at the two edges (see MKM August 1999). Cast off these stitches using the latch tool cast off, putting the last loop on the end working needle. In the sample shown, I have used a contrast colour to cast off the armhole stitches to show the smooth curve.

Step 9
Knit 2 rows. Decrease one stitch at each end using a double transfer method and knit 20 rows. Knit a few rows of waste yarn and release. Roll, pull and steam the sample.

SAMPLE 3
Short row decreasing with automatic wrap

If you have timed the samples, you will have noticed how much faster the short rowing is compared to the decreases. Also, instead of the stepped look in Sample 1, there is a smooth tailored curve in Sample 2. Step 6 in Sample 2 illustrated that if only one needle is pushed into holding position on the side of the carriage, the float across the needle serves as a wrap. Therefore, if one needle is pushed on the side of the carriage on every row, there will be no need to stop and manually lift the yarn and wrap the needles.


Sample Two

Step 1
Bring the carriage to the right and set machine to hold. Set RC to 000.
Step 2
Push 1 needle at the right (carriage side) and 4 needles at the left to HP. Knit 1 row.
Step 3
Push 1 needle at the left (carriage side) and 4 needles at the right to HP. Knit 1 row. Two rows have been knitted and five stitches decreased at each end.
Step 4
Push 1 needle at the left and 1 needle at the right to HP on the next 4 rows. Row counter should read 006 and there should be 9 stitches in holding position at each end. Carriage is now on the right
Step 5
Push 1 needle to holding position at the right (carriage side) and knit 1 row to the left. Push one needle at the left to holding position (carriage side) and knit one row to the right. This corresponds to one stitch decreased at each side on alternate rows.
Step 6
Repeat Step 5 three more times, then follow Steps 8 and 9 as in Sample 2.

Note that for automatic wrap, needles must be brought into holding position on every row - one needle on the carriage side and one or multiple needles on the opposite side. In manual wrap, needles are brought to holding position on the opposite side of the carriage only.

I hope you agree with me that not only it is faster to use the short row knitting to shape armholes, but it also gives a much better edge which makes sewing up, either by hand or by sewing machine much easier. However, sometimes a pattern needs to be adjusted to allow this method to be used. Decreases must be either on every row or every other row. If there are more than two rows between the decreases then the traditional method is the only choice.

Adjusting a pattern may seem difficult, but it is really quite simple and it is even easier to work out your own. The following formula works very well for an armhole for a set-in sleeve:-

a) Determine the number of stitches to be decreased per armhole and divide them into three groups. In the above example, a total of 15 stitches are decreased per armhole but only 14 stitches are decreased using short rows.
b) Let us assume that we have 16 stitches to be decreased for each armhole. There will be therefore 5 stitches in each group and one extra stitch.
c) Cast off one group each side all at once.
d) Cast off the other group one stitch each side every row and the last group one stitch each side every other row. So the pattern will read:-

- Cast off 5 sts at beginning or end of next two rows.
- Dec 1 stitch at each end on every row 5 times.
- Dec 1 stitch at each end on every alternate row 5 times.

The one extra stitch can be added to the last group which will then read:-

- Cast off 1 stitch at each end at every alternate row 6 times. It can also be decreased manually after knitting two rows, as the 15th stitch in the example pattern.

Well, that's it for now - join me next month when we'll look at shaping the neckline and shoulder slope of a garment using holding position. ■

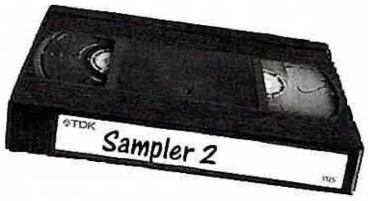
Sample Three

Learn to machine knit with Kamalini's video tapes

Preview contents with Sampler Tapes

Sampler 1
Features:
- Start Knitting with Kamalini (Brother, Toyota, Knitmaster)
- Holding Position & Partial Knitting made Easy
- Garter Bar & Waste Knitting
- Knit, Steam & Cut - An easy approach to shaping

Sampler 2
Features:
- Understanding the Ribber: *Brother Ribber Vol. 1*
- Creative Approach: *Brother Ribber Vol. 2*
- Fun with Colours: *Brother Ribber Vol. 3*
- Knit, Steam & Cut - An easy approach to shaping



Start Knitting Series: £41.25
State make of the knitting machine.
Approx. running time 130 minutes.

Holding Position & Partial Knitting: £41.25
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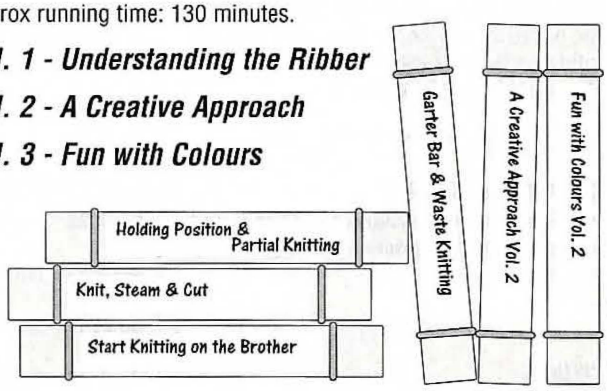

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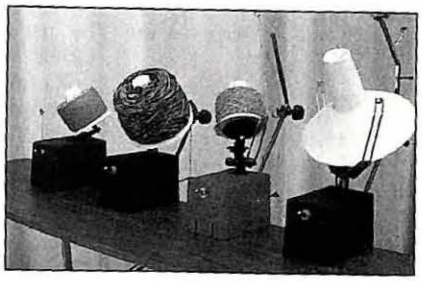

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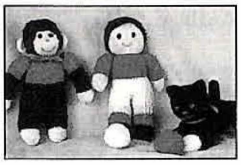

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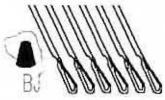

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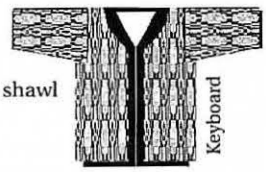

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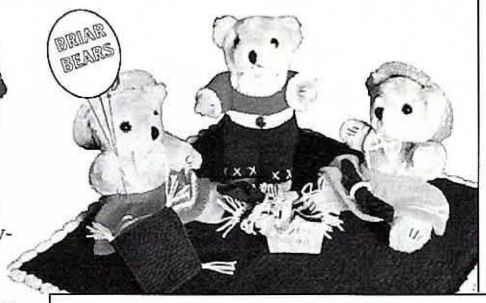

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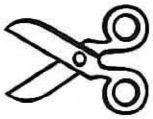

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The place to shop

Child's Cable Jacket

A Willow Tree Knitwear Design in Spectrum yarn

General Information

PATTERN RATING
** Fairly easy for knitters with some experience.

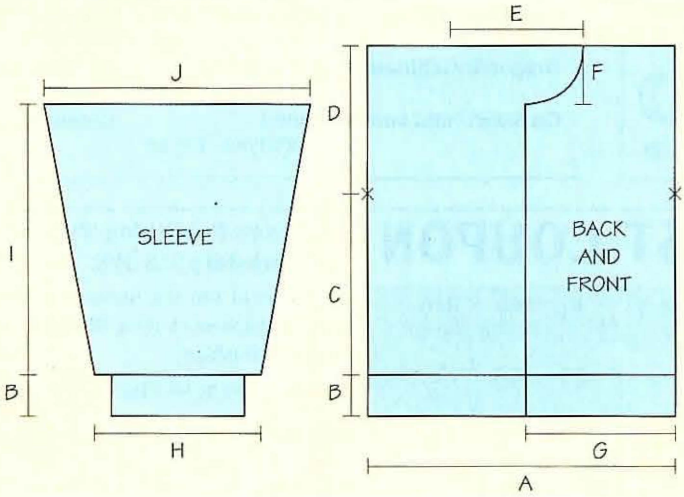
MACHINES
This pattern is suitable for chunky machines with a ribber.

MATERIALS
Spectrum Strata Aran.
2 [2, 2] x 400 g balls in Main Yarn (MY).
Pair each of 4½ mm and 5 mm knitting needles.
6 [6, 10] buttons.
2 buttons for pockets (optional).
The fibre content of this yarn is 80% Courtelle Acrylic, 20% Wool. For further information about this yarn, please write to the following address:- Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield, West Yorkshire HD7 5BB or telephone 01484-843732.

GARMENT WEIGHT
Finished garment in second size weighs 485 g.

Diagrams

A = 36 [42.5, 48] cm
B = 5.5 [5.5, 6] cm
C = 21.5 [23, 26] cm
D = 18.5 [19, 21.5] cm
E = 16 [19.5, 21.5] cm
F = 7.5 [7.5, 8] cm
G = 16.5 [20, 22.5] cm
H = 34 [36.5, 40.5] cm
I = 32 [39.5, 46] cm
J = 37 [39, 43.5] cm, ease to fit



Pattern Information

MEASUREMENTS
To fit chest 61-66 [71-76, 82-87] cm, 24-26 [28-30, 32-34] in.
Actual size 69 [83, 93] cm, 27½ [33, 37] in.
Length to shoulder 45.5 [48, 53.5] cm, 18 [19, 21] in.
Sleeve seam 37.5 [45, 52] cm, 15 [18, 20½] in.
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
22 stitches to 12 cm and 24 rows to 10 cm, 4 in measured over cable pattern, as shown in Diagram 1 and stretched sideways, with tension dial setting approximately 5/5.

For perfect results, please check your tension carefully.

ABBREVIATONS
For a list of the abbreviations we use, please look on page 41.

NOTES
a) We used main bed side of knitting as right side of garment.
b) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
c) For something different use a contrast colour for the 1x1 rib on pocket tops or the complete pocket.

Knitting Instructions

BACK
With carriage at right and using MT-5/MT-5 and MY, cast on 65 [77, 87] sts at centre of machine in 1x1 rib with extra st at right.
* K 2 tubular rows. Carriage is at left. Set machine for 1x1 rib knitting. Set RC at 000. K 15 [15, 17] rows *.
Inc 1 st at left edge. 66 [78, 88] sts. Transfer sts as shown in Diagram 2 for size required. Set RC at 000. Using MT/MT, cont as follows.
** K 6 rows. Cross 1 st at left in front of 1 st at right over 2 Ns on main bed shown underlined in Diagram 2; rep from ** throughout.
K 46 [50, 56] rows. RC shows 52 [56, 62]. Place marker at each end. K 44 [46, 52] rows. RC shows 96 [102, 114]. Push 18 [21, 24] Ns at left and right to HP. Using WY, K a few rows over rem 30 [36, 40] sts and release from machine. With carriage at right, push 18 [21, 24] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With car-

Pattern 6

riage at left, push 18 [21, 24] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

RIGHT FRONT

With carriage at right and using MT-5/MT-5 and MY, cast on 31 [37, 41] sts in 1x1 rib.
Work as for Back from * to *.
Inc 0 [0, 1] st at right edge. 31 [37, 42] sts. Transfer sts as shown in Diagram 3 for size required. Set RC at 000. Using MT/MT, cont as follows.
** K 6 rows. Cross 1 st at left in front of 1 st at right over 2 Ns on main bed shown underlined in Diagram 3; rep from ** throughout.
K 46 [50, 56] rows. RC shows 52 [56, 62]. Place marker at right edge. K 26 [28, 32] rows. RC shows 78 [84, 94].

SHAPE NECK

Push 4 [5, 6] Ns at left to HP, K 2 rows. Push 3 [4, 5] Ns at left to HP, K 2 rows. Push 2 [3, 4] Ns at left to HP, K 2 rows. Push 2 [2, 3] Ns at left to HP, K 2 rows.

1ST & 2ND SIZES

Push 2 Ns at left to HP, K 2 rows.

ALL SIZES

18 [21, 24] sts. K 8 [8, 12] rows. RC shows 96 [102, 114]. Using WY, K a few rows and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

LEFT FRONT

Work as for Right Front reversing shaping by reading left for right and right for left and reversing Diagram 3.

JOIN RIGHT SHOULDER

Push 18 [21, 24] Ns to WP. With right side of right back shoulder facing, replace sts on to Ns. With wrong side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MY, cast off loosely.

JOIN LEFT SHOULDER

Work as for right shoulder but read left shoulder for right shoulder.

SLEEVES

Push 68 [72, 80] Ns at centre of machine to WP. With carriage at right and wrong side facing, pick up 68 [72, 80] sts along armhole edge of Back and Front between markers and place on to Ns. Transfer sts as shown in Diagram 4 for size required. Set RC at 000. Using MT/MT, cont as follows.
K 6 rows. Cross 1 st at left in front of 1 st at right over 2 Ns on main bed shown underlined in Diagram 4; rep from * throughout.
K 68 [84, 102] rows. RC shows 74 [90, 108]. Dec 1 st (2 sts in) at each end on next 2 rows. Dec 1 st (2 sts in) at left edge on next row. 63 [67, 75] sts. RC shows 77 [95, 111]. Using WY, K a few rows and release from machine.

CUFFS

With wrong side facing and using 4½ mm knitting needles, pick up 63 [67, 75] sts from lower edge of Sleeve. With right side facing and using MY, dec as follows:-

1ST SIZE

P1, P2tog, K2tog, P2tog twice, K2tog, P2tog twice, K2tog, P1, K2tog, P2tog twice, K2tog, P2tog twice, K2tog, P2tog twice, K2tog, P2tog twice, K2tog, P1, K2tog, P2tog twice, K2tog, P2tog twice, K2tog and P2tog twice. 33 sts.

2ND SIZE

K1, P2tog twice, K2tog, P2tog twice, K2tog, P2tog twice, K2tog, P1, K2tog, P2tog twice, K2tog, P2tog twice, K2tog, P2tog twice, K2tog, P1, K2tog, P2tog twice, K2tog, P2tog twice, K2tog, P2tog twice and K2tog. 35 sts.

3RD SIZE

P1, P2tog, K2tog, P2tog twice, K2tog, P2tog twice, K2tog, P2tog twice, K2tog, P1, K2tog, P2tog twice, K2tog, P2tog twice, K2tog, P2tog twice, K2tog, P2tog twice, K2tog, P1, K2tog, P2tog twice, K2tog, P2tog twice, K2tog, P2tog twice K2tog and P2tog twice. 39 sts.

ALL SIZES

Push 33 [35, 39] Ns to WP. With carriage at right and wrong side facing, replace sts on to Ns. Transfer sts for 1x1 rib. Using MT-5/MT-5, K 15 [15, 17] rows. Using WY, K a few rows and release from machine. Using 4½ mm knitting needles, pick up sts and using MY, cast off evenly in rib.

COLLAR

Push 73 [83, 101] Ns to WP. With wrong side facing, pick up 13 [16, 18] sts across left front neck, 7 [7, 13] sts up left side of front neck, 32 [36, 40] sts across back neck, 8 [8, 12] sts down right side of front neck and 13 [16, 18] sts across right front neck and place on to Ns. Unravel WY. Transfer sts for 1x1 rib. Set RC at 000. Using MT-3/MT-3 and MY, K 11 [13, 15] rows. Using MT-2/MT-2, K 10 [12, 14] rows. RC shows 21 [25, 29]. Using WY, K a few rows and release from machine. Using 5 mm knitting needles, pick up sts and using MY, cast off evenly in rib.

BUTTONHOLE BAND

Push 73 [79, 93] Ns to WP. With carriage at left and wrong side facing, pick up 73 [79, 93] sts along front edge from top of collar to bottom of welt and place on to Ns. Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-4/MT-4, K 4 rows. Counting ribber Ns only and starting at left edge, transfer the 2nd, 5th, 11th, 17th, 23rd, 29th and 35th [2nd, 8th, 14th, 20th, 26th, 32nd and 38th; 2nd, 7th, 12th, 17th, 22nd, 27th, 32nd, 37th, 42nd and 45th] sts on to adjacent N on main bed for buttonholes. Leave empty Ns in WP. K 7 rows. Using WY, K a few rows and release from machine. Using 5 mm knitting needles, pick up sts and using MY, cast off evenly in rib.

BUTTON BAND

Work as for Buttonhole Band but only transfer the second stitch on ribber on to adjacent N on main bed at Collar end.

LEFT POCKET

Push 22 [22, 30] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Transfer sts as shown in Diagram 5 for size required. Set RC at 000. Using MT-1/MT-1, cont as follows.

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Needle Diagrams

Diagram 1 (for tension swatch)
Main Bed 2 2 2
Ribber 4 4 4 4

Diagram 2 (1st size)
Main Bed 2 2 2 2 2 2 2 2 2 2 2 2 2
Ribber 3 4 4 1 4 4 4 4 1 4 4 3

Diagram 2 (2nd size)
Main Bed 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
Ribber 3 4 4 4 1 4 4 4 4 1 4 4 4 3

Diagram 2 (3rd size)
Main Bed 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
Ribber 2 4 4 4 4 1 4 4 4 4 1 4 4 4 4 2

Diagram 3 (1st size)
Main Bed *2 2 2 2 2 2
Ribber *3 4 1 4 4 3
* = End needles nearest Front Edge

Diagram 3 (2nd size)
Main Bed *2 2 2 2 2 2 2
Ribber *3 4 1 4 4 4 3
* = End needles nearest Front Edge

Diagram 3 (4th size)
Main Bed *2 2 2 2 2 2 2 2
Ribber *3 4 1 4 4 4 4 2
* = End needles nearest Front Edge

Diagram 4 (1st size)
Main Bed 2 2 2 2 2 2 2 2 2 2 2 2 2
Ribber 4 4 4 1 4 4 4 4 1 4 4 4

Diagram 4 (2nd size)
Main Bed 4 2 2 2 2 2 2 2 2 2 2 2 4
Ribber 4 4 4 1 4 4 4 4 1 4 4 4

Diagram 4 (3rd size)
Main Bed 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
Ribber 4 4 4 4 1 4 4 4 4 1 4 4 4 4

Diagram 5 (1st & 2nd sizes)
Main Bed 2 2 2 2
Ribber 3 4 1 4 2 Front Edge

Diagram 5 (3rd size)
Main Bed 1 2 2 2 2 2
Ribber 4 4 4 1 4 2 Front Edge

Knitter's Browse

I will say this only once!

This month's mélange from **Frank Dineen** starts with an unusual apology and ends with a tale of swans a'swimming - that could have been cobalt blue!

"It would appear that where we have all been thinking in terms of a toilet cleaner we should have been thinking hair gel instead." All right, Frank agrees he is an idiot - but it is no laughing matter! Who needs a bad hair day?

Shhh. Gather round, I am going to whisper. This is all a bit embarrassing. Quiet at the back! You see the **Sanofix** is not a Sanofix, it is a ***Lanofix.*** It would appear that where we have all been thinking in terms of a toilet cleaner we should have been thinking hair gel instead. All right, we are agreed that Frank is an idiot - but it is no laughing matter. Who needs a bad hair day?

A NEW BABY

Now I have a new machine to tell you about? Well it's not exactly new - it came on the market in 1961. The machine is a ***Turmix Unic*** and it arrived last week courtesy of Mr and Mrs Froggart of Ludlow. (I hope I have spelt their name correctly!) The machine is quite beautiful - a symphony in grey-green and gold and very basic. According to the advertising blurb it has 320 needles... not quite true.

The main bed has 160 needles at standard European gauge spacing. However, there is a primitive "built-in" ribber which has 160 "pegs" which serve as needles. Although the machine is in virtually "as new" condition, sadly the instruction book has been lost - and that's a pity.

The advertisement shown on the opposite page came out of an old copy of ***Stitchcraft*** magazine. You can see that the prospective purchaser is informed that the machine will do stocking stitch, Fair Isle, Fisherman's rib, zigzag, cable and so on - and I don't doubt that it will! We are also informed in big, bold, black type that it will, "knit 50 times faster!" Faster than what, one wonders? It wasn't a cheap machine as you can calculate by multiplying £25/19/6 by at least twenty to arrive at something approaching a 1999 price. It is well made with more than a passing family resemblance to the Singer/ Superba machine of the same period.

TOUCHY-FEELY

It is very "touchy-feely" - a quality that is definitely missing with modern machines. I find this most curious. *Given that the manufacturers are selling to a mainly female market, why isn't more attention paid to this aspect?* Modern cars are all curves with not a straight line in sight and Janet tells me that this appeals to women. Well women's curves appeal to me, but I have yet to see a modern car that I would wish to be seen dead in! However, that is another matter.

Rule one in selling any object should be to create, in the mind of the purchaser, an overwhelming desire to touch. Name one make of knitting machine today that has that effect on you? I will warrant that you can't. Speaking as a man and from my own viewpoint, the hard and almost arrogant lines of the Passap appeals to me. I wonder how many more machines would be sold if as many straight lines as possible were re-drawn as curves?

COLOUR UP

What about colour? How do the makers arrive at this? Are they picked out of a hat? This is as vital a selling point as shape - but you would never know it by looking at what is available today. Now here is a curious thing. I read a while ago that wives usually decide the colour of the family car and most women go for red. Yet red is a colour that few women wear. (My mother did... it matched her temper.)

Me? I'm a green man. Back in the days when I was an enthusiastic amateur actor - and a good one I might add (never look to me for modesty!) - I always ensured that I was wearing green for luck somewhere on my person. Interestingly this goes against all theatrical lore. You never wear green on stage, it is bad joss. Not in my case though - it must be the Irish in me!

SINKERS ON A PASSAP?

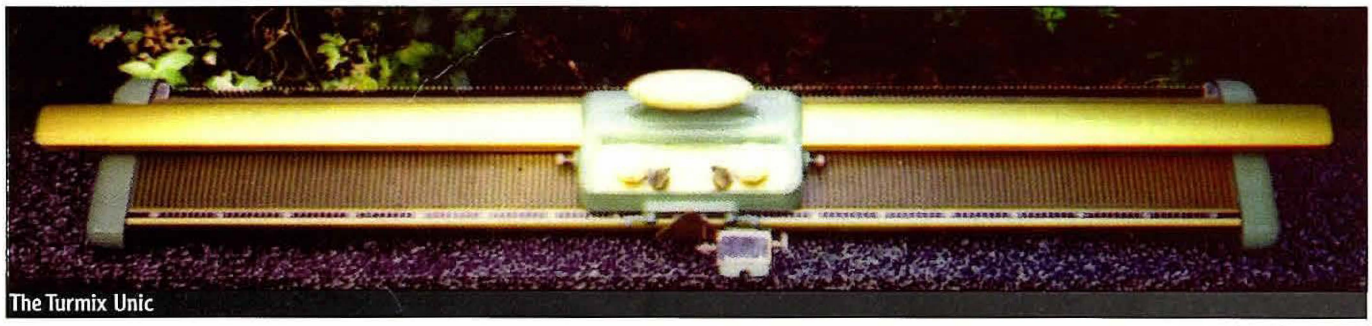
Jan and I have just been over to Dorking in Surrey, to collect a ***Passap Combi*** from Barbara Trinder. Here's another curious machine and our model has some superficial damage to the cam boxes as well as some missing sinkers. Sinkers on a Passap? Yes, I saw your eyebrows raise. Yes, the Combi is something of an oddity. There are no strippers and no pushers - but yes, it has sinkers. The machine was marketed as a single-bed machine that could be readily converted to a proper double-bed machine - hence the name "Combi".

The sinkers serve two functions; they release the old stitch when the new one is formed and they keep the new stitch in position while the needle slides backwards. In effect, they behave much like strippers and, in action, are not unlike the sinkers on an old Knitmaster. However, unlike the Knitmaster sinkers, they are an absolute beast to renew if damaged, as we soon found out! Incidentally, if anyone does have any spares for this machine I should welcome them. Apart from the sinkers, the needlebeds are standard Passap design and fit on a standard Passap stand. The cam boxes are very basic and the machine will only do stocking stitch, various ribs and racked patterns. Fair Isle can be done, but the method is time consuming.

It's an interesting machine but not one that really inspires. When marketed, I think it would perhaps have been in competition with, say, the **Jones+ Brother 580** or the **Knitmaster 302.** As a single bed machine, it certainly did not compare with the new Japanese machines and even in its double-bed form, it had little to offer aside from the ribbing facility. Definitely thumbs down on this one and it's hardly surprising that examples are scarce.

ODD BALL

One thing I have not mentioned is that unlike the majority of Passap machines, both before and since, the machine has a cone holder attached to the yarn mast - not a ball holder. We need to remember that this was several years before coned yarn became readily available. Of course, it did come complete with cones and cone winder. I



The Turmix Unic

wonder why Passap reverted to ball cups and ball winders? Does anyone know the answer?

It is interesting that many double bed machines, of that period and earlier, sported cone holders. These were fixed either on the yarn arm or on the cambox and moved with the cambox. Some machines, such as the Girotex, had two. Of course, we are not talking about 500g cones! The great beauty of this set up was that yarn tension remained the same throughout the travel of the cambox and probably lessening the risk of end stitches lifting off. It is interesting how, in all fields of so called "progress", we always appear to lose as much as we gain.

WAITING GAME

Now I am waiting - waiting for the door bell to ring. Marian and Alec Stickland from Chippenham are due to arrive at any moment bearing gifts. Ah, here they are - and what gifts. A Turmix double bed machine that's immaculate! It has no yarn arm, but that's not a serious problem.

As I supposed, this machine is virtually identical to the ***Swiss Magic*** and the ***Twinmatic*** - so, I can try it out using the yarn arm from our Swiss Magic. Oooh, goodie! In addition there's a Brother 551 from 1960 that's quite a rare model with four buttons, but no racking system. Unfortunately, there's no instruction book, but my attention is soon diverted to a Knitmaster Instant Knitter, the later model with yarn arm and automatic feed. It's a veritable cornucopia; I shall have some fun sorting this lot out and it will give me much to write about in future months. Thank you, Marian and Alec - now, how about a cup of tea?

SWAN SONG

Incidentally, the Turmix is a glorious shade of blue. What lovely, luminous colours anodising produced and it's a pity it has gone out of fashion. I once worked as an anodiser, you know - it was a smelly job, but great fun. We once accidentally managed to pollute the lake at the local "big house" with water-soluble dye and it turned the swans black. Of course there were complaints - but I put them down to colour prejudice! Thinking about it, perhaps cobalt blue swans would have looked just a tad more attractive? When you are young, you don't think about these things, do you? No taste.

Enough. I will away and start playing knitting machines. Tell you more about them next time. Hi ho, hi ho, it's off to knit I go. (It's thinking of "snow white" swans that did it.) Still, better than being "down" in the mouth though! See you again soon. ■

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Child's Cable Jacket

continued from page 49

◄ 49 *K 6 rows. Cross 1 st at left in front of 1 st at right over 2 Ns on main bed shown underlined in Diagram 5; rep from * throughout. K 10 [10, 22] rows. RC shows 16 [16, 28].

SHAPE TOP

Keeping cables correct, push 5 [5, 6] Ns at left to HP, K 2 rows. Push 5 [5, 6] Ns at left to HP, K 2 rows. Push 2 [2, 4] Ns at left to HP, K 2 rows. Push 2 [2, 3] Ns at left to HP, K 2 rows. Push 2 [2, 3] Ns at left to HP, K 2 rows. RC shows 26 [26, 38]. Transfer sts for st st. Move 8 [8, 16] sts at right 1 N to right. Pick up a loop and place on to empty N. 23 [23, 31 sts. Transfer sts for 1x1 rib.

WITHOUT BUTTONHOLE

Using MT-5/MT-5, K 5 [5, 7] rows. Using WY, K a few rows and release from machine. Using 4Ω mm knitting needles, pick up sts and using MY, cast off evenly in rib.

WITH BUTTONHOLE

Using MT-5/MT-5, K 3 [3, 4] rows. Transfer the centre st on ribber on to adjacent N on main bed. K 2 [2, 3] rows. Using WY, K a few rows and release from machine. Using 4½ mm knitting needles, pick up sts and using MY, cast off evenly in rib.

RIGHT POCKET

Work as for Left Pocket reversing shaping by reading left for right and right for left and reversing Diagram 5.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join side and sleeve seams. Sew pockets in position. Sew on buttons. The collar is folded over on one side and buttoned down before buttoning in the usual way. The second side is then folded over and buttoned up. ■

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Question Time

Bring to Book

At their Passap and Pfaff knitting club recently, one of the members had been experimenting with some lovely, interesting knitting. **Pat Coulston** shares it with us and then goes on to reveal secrets from her bedroom!

Bob is one of our members and he'd had found the pattern of a garment he wanted to knit, in a back issue of **Machine Knitting Monthly.** The sleeves and sides were knitted sideways and the front, patterned panel was knitted from bottom to top in the normal way. As Bob does not like sewing very much - and the front panel was sewn with mattress stitch to the sides of the front - he decided to knit the front all in one piece, from bottom to top. He selected the pattern required, but it brought up two difficulties:-

a) He wanted to start the pattern at about RC020, because he felt it looked better that way.

b) He wanted to make it a single motif pattern but, when he did, the colours for the patterned part reversed. The background colour became the pattern colour and, conversely, the main pattern colour then became the background.

Bob is a very resourceful knitter, so he wanted to think of a way around these difficulties rather than abandon the pattern, so this is what he did. He drew out the required pattern on his card reader, but started on the row required. He started at RC020 and then followed on by drawing rows 1 to 19 after this row of the pattern.

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Send a stamped addressed envelope for further details to:-

Pat Coulston
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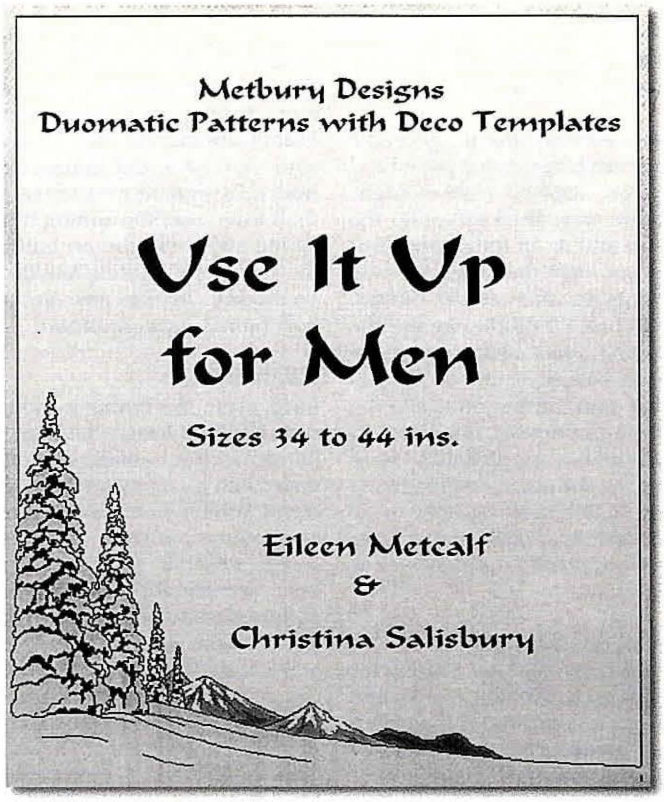
Poole
Dorset BH14 8QN.



That solved the first problem, but he still had to get round the problem of the colours reversing when he knitted the single motif. To rectify this, he reversed all his drawing on the card reader! Where it should be blank he filled it in and vice versa. Although this worked well and the garment was really lovely, I wonder if your brain is in gear? Have you worked out what he could have done to save himself quite a bit of time? Instead of re-drawing the card reader he could have gone into:-

Enlarge
Position - ENT
Cm? - NO
Rows - ENT (to whatever were the rows of that pattern)
↔ Sts - ENT (to whatever were the stitches of that pattern)
Position - ENT

I wonder if you can also remember that there are other things you can do? One of them is to use **Patt.aft R 0.** Bob could have used **Patt.aft R 0 - 20 and ENT.** This would have started the pattern on Row 20.

Now, how about the second thing that gave Bob the problem? That, too, has an answer. Had he gone into **Alter** and said **ENT** to **Rev.cols,** it would have done just that to the single motif pattern which ran up the centre of the garment. So to this we would programme at the command **Alter - ENT** then, to the next six changes of directions press **NO** until **Col.reverse - ENT** and continue. It's really just the same as working with an ordinary computer - there are usually several different methods you can use to achieve the same end result. Thank you Bob - you gave us a very interesting session and much room for thought!

As I write, the autumn with all its glorious riot of colour, is almost here. My beautiful oak tree that shaded me all summer, is now making me work hard. First I have to collect up its acorns and then, later, its leaves! Every knitter I meet seems to say the same thing, "I haven't done any knitting this summer"! Our numbers at the Japanese knitting classes are much lower than usual - which is due, I hope, to everyone taking late holidays!

PICK A PATTERN

If you are a Passap or Pfaff knitter and are looking for presents to make this Christmas, I can highly recommend a new pattern by **Eileen Metcalf** called a ***Tuck Pillowghan.*** It is not only a cushion but turns into a cuddly afghan rug when required. Apparently, it is made in one piece and the stitch patterns are taken from those built into the machine. It's knitted in two strands of 2/30s and I have sent off for the pattern today and can't wait for it to arrive. Eileen's address is:-

Metbury Designs
7 Nursery Close
LEYLAND
Lancashire PR5 1NS
Tel:- 0177-243 5242

Whilst on the subject of patterns, if you are not already into Metbury Designs, I really recommend you that you put this right straight away and send off for their catalogue. You will never be stuck for a pattern or wonder what to knit again!

Now that Andy is sadly no longer with us, I'd also like to carry on "flying the flag" for Passap and Pfaff owners and recommend other designers to you. Not all knitters know what is on the market for Passap and Pfaff knitters so, if you design patterns especially for these machines, please drop us a line. You can write either directly to me or to Anne at MKM, giving details of your work and we'll review it and let our readers know all about it.

NO LAUGHING MATTER!

The next bit is only for a few sympathetic readers - the others will simply laugh at me. Do you read in bed? If so, do you have a problem with your arms getting cold? I like to sit up, propped on pillows - but because my arms have to hold my book, they get cold! The duvet, sheets or blankets will not cover me all up - but when I lie on my side, pulling the covers up round me, it is most uncomfortable holding the book. It also makes me drop off to sleep and the book either hits me or lands on the floor!

A long, long time ago, I remember a sort of bed jacket "thing" that a lady made and, at the time, I remember thinking it was very funny. However, now the years have rolled by and I feel the cold, I have tried to remember what she did. I know it was very easy, but this is as much as I can remember, so if any of you can come up with the proper instructions, please let me know!

Start off in rib, casting on sufficient stitches to fit around your wrist. Knit about six inches in rib, then go to stocking stitch or single bed tuck stitch. Knit the length to go right across the front of you and finish off by changing back into 1x1 rib and knitting about six inches for the other cuff. Cast off. Sew up the 1x1 ribs.

Your arms go into the sewn up rib parts and you can either wear this to the front of you, so that you have a warm front or wear it around your back as a bed jacket! I think the originals were worn around the back. If you'd like to have a go, I've made up the following pattern. No tension swatch is needed and I am about a size 16 with fairly skinny arms, so adapt it as you think fit! You can add stitches and rows where you feel it's necessary to make it longer or shorter. Mine finished up at about 65 inches from one side to the other. I used two strands of 2/30s and the pattern was 1003 with T138. On Duo 80 machines, use a tuck stitch pattern and try N/AX←.

① Cast on about 75 stitches in 1x1 rib and knit about 150 rows. I started the rib at stitch size 3½ on both beds and increased gradually to about 4¾ on both beds.
② Bring up the needles on both beds to form every needle rib and remember to put the handle **down.** It helps with this pattern to have the end needles on the back bed, so this means the last stitch always knits and never tucks.
③ Go into the stitch pattern at stitch size about 4¾ and knit about 600 rows.
④ Put the handle up and transfer stitches back into a 1x1 rib.
⑤ Knit 150 rows in rib, reversing the stitch size settings.
⑥ To finish, either remove on waste yarn and cast off with knitting needles or knit the final row at stitch size 8, transfer all stitches to the back bed and cast off with a latch tool. (You can also cast off any other way you prefer.)
⑦ Sew up the ribs and continue the seam for about an inch of the pattern, then secure the ends very firmly.

If you'd like to make this on a Japanese machine, I'm sure Card 3 would be ideal, using tuck stitch on the main bed and an ordinary setting on the ribber bed. (This is the stitch that is called Punch Tuck.) Now, the next time you are reading in bed and propped up on pillows, slip your arms into the rib portions and allow the knitting to come to the front of you. You can then tuck it in around your shoulders and your arms and front will keep lovely and warm! The mind boggles! Happy reading! ■

YARN COUNTS

New knitters often ask what we mean by "counts" when referring to yarns. So just for them, here is a very simple explanation of industrial counts, for guidance:-

Count	Thickness
2/36s	Very fine 1-ply
2/34s	Fine 1-ply
2/32s	1-ply
2/30s	Full 1-ply
2/28s	1-ply
2/24s	1½ ply
2/20s	2-ply
2/16s	Full 2-ply
2/12s	3-ply
2/10s	Fine 4-ply
2/8s	Normal 4-ply

Example: 2/36s
The figure at the left is the number of strands that have been plied or twisted together. The figure at the right is the special length to the lb (pound) weight.

These are the main yarn counts, but you will often find others - some with numbers in between those given above. Fine yarns are lovely to knit with; they do a very long way and you can mix different plies together for lovely effects. You are more likely to find them in man-made fibres, because few suppliers seem to have wool mixes.

Cut out & keep!

OOOPS!

At the **Bury Knitting Show** recently, a reader came up to the MKM stand with a puzzled look on her face. What on earth did we mean, she asked, by "1_-ply" on our yarn count diagram in the quick reference table we published on page 29 of our October 1999 issue?

Well, that's a good question! It should have read "1½-ply", not "1_-ply"! Gremlins play havoc in our computer system from time to time and mistakes like this can happen to the best of us! So, with many apologies, especially to **Pat Coulston,** here's a corrected copy for your files - assuming this version escapes the bugs!

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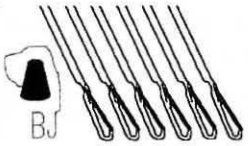

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Terry's Corner

Textures & Firmness

In his "corner" this month, **Terry Mason** has responded to requests from readers who want to know more about using textured stitches in knitting.

Over the last couple of years or so, I've been writing articles for you - first in **To & Fro** and more recently in **Machine Knitting Monthly.** Within the articles, I have tried to write about Knitting Aspects, Yarns, Computers and General Topics which could be of interest and help. I do get some "feed back" from you, which is always gratifying to read and this month's article has stemmed from such response to a previous feature. (Do remember that if there is any topic that you'd like me to cover, just let me know!)

The last article which seemed to cause great interest was the one on *Stereotypes* - and many of you share my thoughts on the subject! Many more of you asked for something about the Internet, so straightforward knitting seems to have been neglected for some time. Apologies if you are not "hooked on the web" and I'll put it right this month by writing again about stitches.

INSPIRATION

Some of you will probably be quite experienced, whilst others may be fairly new to machine knitting. Nevertheless, I am sure that one of the first garments we all knitted was a raglan sleeved jumper. Can you still remember the excitement when it was all finished! We seem to go along at a snail's pace at first then, after a while, we begin to notice how the work of some other knitters has a more "special" look about it. Suddenly, it becomes very important to emulate it.

FIRST STEPS

Obviously the first thing we must decide is what to knit. The characteristics of a winter jumper will be different from a garment that we may wear on a summer evening. Those of a jacket will be different than those of a pullover and a skirt must have certain properties to prevent "seating" or uneven hemline. So, ignoring visual design for the moment, the main characteristics of whatever we are knitting must be texture and firmness. In this first article, I'll deal with single bed knitting - to help you understand the way the loop formations affect its texture and firmness. Next month, I'll go on to double bed work.

After knitting for a short time, most of us can produce fabric of a desired shape and dimension. However, the knitting can be very easily distorted and take time to recover its shape. Although most of us know that knitting, produced in its simplest form on a machine, is called stocking stitch - many do not realise that even stocking stitch can be distorted by its own weight. This means that stocking stitch is not really suitable for skirts, jackets and such like because it is somewhat lacking in firmness.

It's relatively easy to change the "firmness" or "softness" of any fabric. We achieve this by adjustments to the stitch size, first brought about by altering the setting of the main tension dial. This is easy, but it only covers a relatively very small range. How often have you used too large a stitch and produced fabric that's very loose and easily distorted - yet turned the dial just one point and made too small a stitch producing fabric that's stiff and "boardy"? It is for this reason that we are always advised to try knitting a sample piece at different tension settings to get the feel of the fabric right.

On the whole, though the fabric can be easily distorted, it is one of the basic concepts of knitting that garments will mold around the human shape with comfort. Our stocking stitch is fine for normal garments - but there are times when some special consideration must be given to other factors.

TEXTURE

Texture involves feelings such as touch, appearance, warmth and so on and the enhancement of these characteristics and all knitted fabrics can contribute to this. Even though knitted fabric seems of an open-work structure, the air enclosed is a good insulator and keeps us warm. The yarn selected for knitting and the tension used can - and does - affect the softness of the knitting.

There are, of course, some limitations when selecting a yarn and tension for stocking stitch - even though it is the most widely used stitch. As I have explained in previous articles, any yarn only be knitted over a narrow range of stitch length or main tension settings. If too high a dial number is used, the knitting is loose and floppy - too low a setting and the knitting is tight and boardy. When we knit, a new loop is formed over the needle - allowing the previous loop to pass over the top of the needle to make a new stitch. In order to alter the character of our fabric, we must interfere with this process in some way.

SLIP OR FLOAT STITCHES

For floats to occur, the needle is neither raised sufficiently to receive a new loop, nor to clear the old loop. (See Fig. 1.) This produces a float or strand across the back of the fabric and float stitches may be used for textured effects to some degree. However, as the floats lie close to the back of the fabric, their effect is not so pronounced.

When we knit, if a stitch is held in place by at least the next row but one, selected stitches can then be dropped or pressed off to make loop pile fabrics. Also, if selected needles are held for, say, four rows and then knitted for two rows, there will be build up to form "rolls" on the fabric. If the rolls are sufficiently exaggerated, we produce that popular fabric used for Tea Cosies!

What we actually do is to draw stitches together, thus reducing

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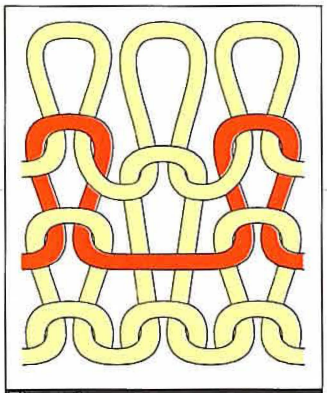


Figure 1

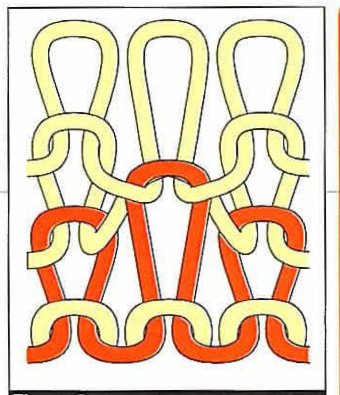


Figure 2

the width of the fabric slightly. In sufficient number and because of this tendency, float stitches therefore add firmness to the fabric - especially in the width. Naturally, if the stitches are being drawn together, the number of stitches produced on a tension swatch may be higher than with normal stocking stitch.

Although floats appear on the back of Fair Isle fabrics, their effect is not quite the same. This is because every needle makes a stitch on every row - but with yarn of a different colour forming the loop. For this reason, we usually find that the main knitting tension of Fair Isle fabric is almost always close to that of stocking stitch and, generally speaking, it is not more than one whole number larger. This is why we increase the tension dial setting by just one whole number if we are incorporating a Fair Isle Band across a stocking stitch garment.

TUCK STITCHES

In tuck stitch knitting, the yarn is picked up on every needle - but is held there for a number of rows before being allowed to pass over the needle hook and complete the stitch. Going beyond four rows is not a good idea! (See Fig. 2.)

Tuck stitches will certainly add texture effects to our knitting and, with imagination, the texture design effects are immense - especially if the needlebed is racked. (I'll discuss this in another article.) Fabrics containing tuck stitches will not only be wider than the equivalent stocking stitch, but will also have more bulk and less firmness lengthways. This can be very noticeable when we knit tuck rib.

During knitting, the work is held down by a metal comb and weights and we have to keep rolling up the work. As soon as the weight is removed, the work contracts very quickly! The floats across needles pull the rows together and give us a high reading in our tension swatch. By the way, tuck stitches are used extensively in women's tights, to produce "Non Run" constructions.

SLIP & TUCK IN THE SAME FABRIC

If slip gives firmer fabric in the width and tuck gives more rigidity in the length, can they be combined to give quite a firm fabric as well as greater design potential? Texture can be combined to give the "best of both worlds" and in machine knitting, we "lay in" the yarn or "weave". The diagram shown in Fig. 4 shows a simple "laid in" fabric called a 1x1 hopsack.

You will see that the "laid in" yarn is never actually knitted, but is held instead within the fabric. Yarn of more or less any thickness can be used. A similar idea is also produced when we knit Punch Lace fabric. Here, the actual "ground fabric" is knitted with a very fine yarn that's often transparent, so that a lacy effect appears on the surface. Commercially, this stitch is used in children's socks to give the same lacy effect. Not only are such fabrics quite firm and run resistant, but they can be used very successfully for Cut and Sew.

Well, I hope that this might have inspired you to turn your attention away from stocking stitch for a while. We can achieve some really lovely fabrics using the tuck and slip settings on our machines - and combining the two can produce some amazing effects! Why not try it for yourself? Next time we'll take a look at rib structures - and that's where the excitement really starts! ■

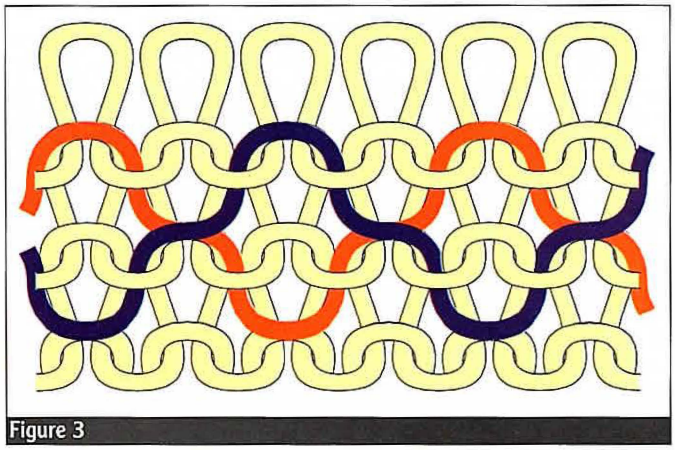
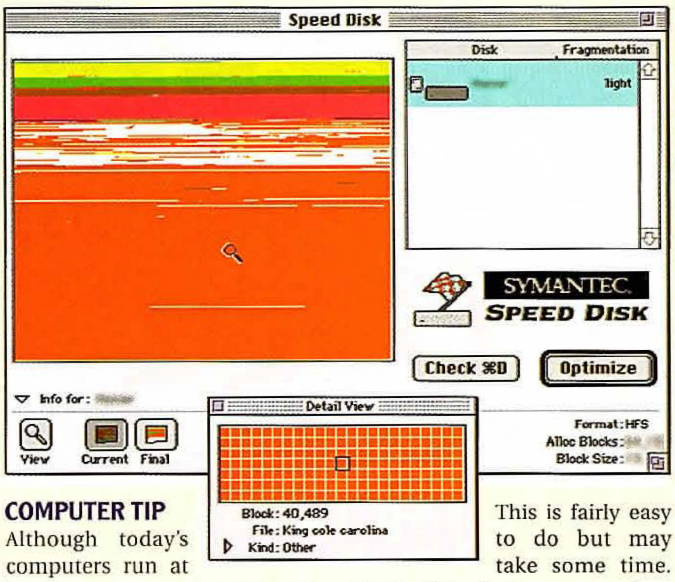


Figure 3

Falling to pieces!



An example of "disk defragmentation software"

COMPUTER TIP

Although today's computers run at high speed, they can tend to slow down as time goes by. This is often because parts of files can be spread about wherever the computer finds it convenient to put them, when you save them on your hard disk. They become fragmented and, whenever you use that file, again the system has to go searching for the bits and pieces. So, every now and then - say about once a month - is a good idea to **de-fragment the hard disk.**

This is fairly easy to do but may take some time. From the **start** menu, select **accessories** then **system tools** and finally **disc defragmenter.** If you have Windows 3.1, this facility may not appear in your accessories window but it will be there. Leave Windows to go into DOS and then enter **defrag.**

I'd love to hear from you if any of you wish to contact me. My E-mail address is:- **tcm2antrim@aol.com.** My web site address is:- **www.terrymason.com**

stop press ... stop press ...

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Ornament Selection

Designed by **Betty Meeds** in **Uppingham Yarns 4-ply** and **DK**

The decorations are very, very easy to produce and ideal for children to make. These are just a few ideas - we're sure you'll have many more of your own!

General Information

PATTERN RATING

* Easy to knit.

MACHINES

We used a French Knitting Machine for the cords on our hat. Alternatively, you can knit a cord on your machine, following the instructions in your manual. If you would like to buy a French Knitting Machine, they can be ordered through Trading Post on page 00. The reference is HAK010 and the cost is £12 including postage and packing.

MATERIALS

Uppingham Yarns 4-ply & DK
Acrylic & Lurex

Oddments of 4-ply or DK yarn. We used Silver, Red, Green, Blue and Yellow.
Small amount of Lurex thread, if desired.
Pipe cleaners.
Bells, ribbon flowers, bows and glitter pon-pons, as required.
Copydex.

The fibre content of 4-ply and DK is 100% Acrylic. For further information about the acrylic and lurex we used, a mail order brochure or colour charts please write to Uppingham Yarns Ltd, 22 North Street East, Uppingham, Rutland LE15 9QL or telephone 01572-823747.

Pattern Information

ABBREVIATIONS

For a list of the abbreviations we use, please turn to Pattern Information on page 41.

NOTES

a) Betty has discovered that she can knit yards and yards of cord on a French Knitting machine without really trying very hard and can also cut the cord to the required length and just pick up the stitches. You may like to use this method to produce the short cords required for the decorations.

Knitting Instructions

CORDS

Using oddments of yarn, knit lengths in several colours, some with lurex thread for added sparkle.

MAKING UP

Join ends of pipe cleaner by twisting ends together, then add a spot of glue for extra strength. When glue is dry, form pipe cleaner into shape required and cover by winding cord around it, finishing off with a loop for hanging on tree.

Cut cord to length, pick up stitches and fasten off securely. Glue or sew ends of cord in position. Decorate with a ball, bow, ribbon or bell as desired.

Green decoration is made up, as above, with the cord pressed flat before making up. **Blue decoration** is knitted with a silver thread added to the main yarn, then tied once. The tie is sewn in position to prevent it coming undone. It could also be held in place with a spot of glue. **Yellow decoration** is knitted with lurex mixed in with main yarn. A small length of cord is folded, the ends are joined and sewn in position before a bell is added at the join. No pipe cleaner is required. ■

Pattern 7

The Industrial Market

Uppingham Yarns

If you are a customer of **Uppingham Yarns,** from time to time you will receive a Newsletter from the company. It reports on new yarns, fashions and so on - and is so interesting, we're bringing all our readers up-to-date.

NEW YARNS

Many yarns, including wools and acrylics, are now being introduced with a content of, say, 7% nylon and 1% or 2% Lycra, though percentages can vary. This inclusion greatly improves the drape of the fabric. The sheen effect is very much in demand and this can be achieved with viscose (£2.30 for 500g), bright regular acrylic (£2.10 for 500g) and also with silk, nylon and some cottons.

FASHION

The market is now looking for new ideas. Although imitation fur collars on knitwear are popular, they are now phased out. There's much talk of mohair and brushed revival, but no evidence in factories!. **Versacé** is promoting the softer, more feminine look - but the catwalk no longer seems to have the cachet with the ordinary buying public that it used to.

COLOURS

Again, the market is watching for customer requirements and taste. Black, white and silver are in production and the only colour of any "run" is lilac, soon to be replaced by a darker version. All colours, of course, will be seen in the shops, but we are trying to gauge trends.

THE MARKET

Generally, textiles is having a tough time; there's a shortage of cash flow and there have been a number of large, un-publicised, factory closures. This has been partly due to cheaper imports - but in the main, a reluctance by the public to spend in the shops.

Every High Street outlet is looking for innovation to counter its competitors, more than ever before. Recent reports on **Marks & Spencer** and, conversely, the popularity of **George's** clothing at **Asda,** will illustrate this.

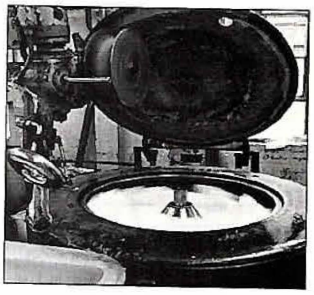
So much to choose from...

2 Ply Crêpe
Filigree crêpe, which also has a sheen, is used on a large scale in industry and also has a high drape value for suits, skirts and so on. This is spun in England and there is a similar yarn called frisé, mainly from Turkey. Both are equivalent to 2 ply and should be available at under £2.50 for 500g.

Chenille
The major High Street shops put out many garments in chenille some two seasons ago, but its use - on any scale - is now declining. The average cost for chenille is around £6.20 for 500g and it knits up approximately as 4 ply.

Bouclé
In equivalent 4 ply, this is much used in industry, but not yet greatly in home knitting. It costs around £2.10 for 500g.

Neon Nylon
A fine yarn that glows in the dark for up to 15 or 20 minutes. It can be inlaid and is even used by fishermen. It goes a very long way and costs just 99p for 5g.

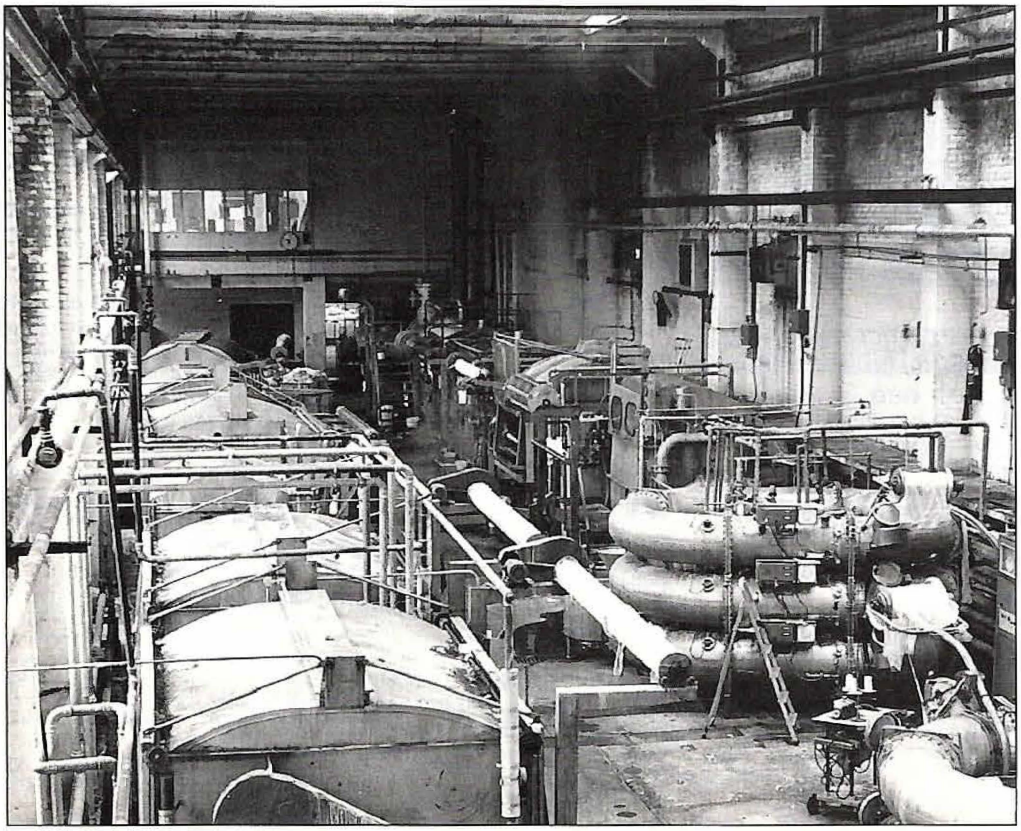


you'll be in a spin!!

Retro Reflective
This is used on such items as police jackets and so on. The composition is 53% glass beads, 22% polyester, 25% resin and it can be inlaid for effect. It costs about £2.93 for 10g.

Soft Lurex
This is a new addition of a finer and softer metal, to the normal bouclé Lurex and it costs around £6.20 per 500g cone.

Knitting Tape
There are lots of new types of knitting tape available in viscose at £3.20 for 500g. Tape adds a lovely highlight to a base yarn, especially when woven into the knitting.



George Davies and his wife, who is a shrewd textile designer, started **Next** in Leicester and made a success of it. For various reasons he left that organisation and his designs were introduced in Asda. The arrival of **Wal-Mart,** if successful, will no doubt increase supplies of cheaper textiles in an already overcrowded market!

For more information about any of the hand or machine knitting yarns available, free samples or shade cards, please mention the magazine and contact:-

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Also, if you would like to be placed on the mailing list to receive a personal copy of each Newsletter, please do contact Uppngham Yarns and please mention that you have read this article. ■

Market Place

If you'd like any help or advice about advertising in Machine Knitting Monthly, please call us on 01628 783080

RPA Publishing
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Berkshire SL6 8YX
Tel: 01628 783080

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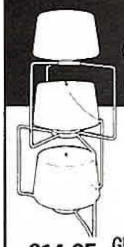
ACCESSORIES

Twisting Yarn Stack



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£6.20 each inc. p&p.

Use your ribber, Skirts, Charting Devices, Double Bed Colour Changer, Single Bed Colour Changer, Garter Carriage, Chunky Knitting
£5.50 each inc. p&p.

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The Hague Video **£14.95 inc.**
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£5.35 each, set of 3 - **£15.50**
Trade enquiries welcome

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New . . . Exclusively **E6000 Pattern Book D** £5.00 inc p&p.
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Pusher Aligning Tool £6.00 inc p&p.
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Alice's Duomatic Baby Book £5.00 inc p&p.
Alice's Duomatic Book C £5.00 inc p&p.
Alice's Learn to Love your Forma £2.00 inc p&p
Alice's Duomatic Pattern Book A £4.40 inc p&p.
Knitting Machine Journal (standard gauge) £6.00 for 4 issues
Passap Knitting Machine Journal £8.00 for 4 issues
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classifieds make advertising make sense

MACHINES FOR SALE

PASSAP DUO 80, grey model, four colour changer, Deco, forma, tuition tapes, little used, £300. Knitmaster 360 SRP ribber, Knit Contour, lace carriage, punch, books, £200. Both excellent condition. ☎ 01422-823480 (Halifax). P

BROTHER KH890 punchcard machine, lace carriage, KR850 ribber, £300. Brother KH260 chunky punchcard machine, KR260 ribber, intarsia carriage, £300. All machines in excellent condition, Reason for sale, upgrading. ☎ 01487-812149 (Cambridgeshire).

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Passap - Silver Reed - Brother
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★ Machines/ribbers wanted for cash ★
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Finance arranged - details on request
All major credit/cash cards accepted

MACHINES FOR SALE

BROTHER KH881 knitting machine plus ribber, yarn changer, table & accessories, very good condition, £200. ☎ 01737-362310 (Banstead). P

BROTHER KH970 electronic knitting machine, as new, used twice, manual, pattern and two user friendly books, super to use, sadly health problems force sale, £900 ono. ☎ 0181-303 3076 (Welling).

PASSAP E6000, four colour changer, U100E (unused), tapes, video, books, pattern books & stand, £650 ono. ☎ 01423-502302 (Harrogate). P

BROTHER KH836, KH910, KR850 ribber, intarsia carriage, wool winder, folding table, books, loads of wool, £600 ono. ☎ 01772-330186 (Preston). P

BROTHER KH890 knitting machine, KR850 ribber, lace carriage, manuals, many accessories, all in specialist cabinet, good condition, £150. ☎ 0181-220 9437 (Essex). P

BROTHER KH900 electronic knitting machine with videos, table, ribber, Knit Leader, linker, colour changer, intarsia, transfer & lace carriages, new pattern cartridge, books, patterns, immaculate condition, £325. ☎ 01705-326110 (Portsmouth). P

TOYOTA K901 knitting machine, £85. Knitmaster 360, £75. Also, Brother 260 chunky machine, £135. All with punchcards and manuals, excellent condition. ☎ 0181-595 0423 (Dagenham). P

MACHINES FOR SALE

BROTHER KH830 punchcard machine with table, £140 ono. Hague hand linker, £75 ono. ☎ 01692-678606 (Ludham). P

PFAFF 6000E, colour changer plus stand, cover and accessories, unwanted gift, £550. ☎ 0121-353 0762 (Sutton Coldfield). P

KNITMASTER 120 chunky, ribber, intarsia & weaving attachments, instruction tapes, knitting table, £195 ono. ☎ 01895-462598 (Hillingdon). P

JONES+BROTHER KH830 knitting machine, KR830 ribber, table, instruction books, punchcard paper, wool winder, needle transfer, punch, spare needles, wool, £250 ono. ☎ 01629-734213 (Matlock). P

BROTHER 891, ribber, Knit Reader, lace carriage, Keyto cabinet, foldaway and storage Ottoman, four colour changer, intarsia carriage, linker, £550. ☎ 01634-727379 (Rochester). P

SILVER REED SK860 with ribber, EC1, PE1, garter bar, hardly used, £850. FLC 370 fine gauge lace carriage, handy punch, as new, £75. YC5 four colour changer, as new, £25. KA8200 intarsia carriage, as new, £10. ☎ 01942-510371 (Wigan). P

KNITMASTER 321 knitting machine with ribber, knit radar, intarsia carriage, linker, instruction books & punchcards, old but works, may suit beginner, £75. ☎ 01932-342788 (Byfleet). P

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Market Place

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BROTHER 950i, ribber, lace carriage, cabinet, video & books, £495. 900 colour changer, unused, £55. Linker & transfer carriages, £60. KG93 garter carriage, £150. Strip lamp, £25. Linker and stand, £80. ☎ 01536-482148 (Kettering). P

BROTHER 965 electronic, knitting machine with ribber, Brother KE100 motor drive, extra cartridge, transfer carriage, spare parts, manuals, wools, books, £1000. ☎ 01472-237347 (Waltham). P

KNITMASTER 321, SRP50 ribber, Hague Linker, table, intarsia carriage, 4 way tension mast, many other extras, all perfect working order, plus books, paterns, yarns, £450 ovno. ☎ 0181-509 2733 (London). P

BROTHER 881 with Knit Leader, 850 ribber, intarsia & lace carriages, table, instruction books and punchcards with punch, £275 ono. ☎ 01526-861795 (Horncastle). P

KNIT RADAR, contour, garter carriage, intarsia & rib transfer carriages, automatic linker for Knitmaster 280. ☎ Reading 986 9089 (Reading). P

KNITMASTER 700 with ribber and lace carriage, cast-off linker, rib transfer and intarsia carriages, tools, weights etc., patterns punch, punchcards, £295 ono. ☎ 01543-251913 (Lichfield). P

2 x PASSAP DUOMATIC knitting machines, each with four colour changer and U70 attachments, stand, books & patterns. One is slightly damaged but usable. No reasonable offer refused. ☎ 01279-423233 (Harlow). P

BROTHER 260 chunky machine with ribber, excellent condition, plus intarsia carriage, £150. Also strong table, takes two machines, £50. Buyer collects. ☎ 0117-962 8313 (Bristol). P

KNITMASTER 700, radar, ribber, lace carriage, Hague linker, colour changer, electric wool winder, rib transfer carriage, Horn teak cabinet, pattern books, lots of extras, £500. ☎ 0121-475 3931 (Birmingham). P

PFAFF E6000 knitting machine, Electra 3000A motor, four colour changer, U100E (brand new), video, books and so on, £850 ono. ☎ 01527-545640 (Worcestershire). P

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PFAFF on stand, four colour changer, instruction and pattern manual, £400 ono. Brother KH881 with lace carriage with two videos, instruction & pattern books and stand, £200 ono. ☎ 01543-300540 (Lichfield, Staffs). P

BROTHER KH891, KR850 ribber, KRC900 colour changer, lots of extras, £200. ☎ 01776-426140 (Lincs). P

BROTHER KE100, motor and foot pedal, £300, buyer collects. ☎ 01392-877329 (Exeter). P

BROTHER KE100, motor and foot pedal, £300, buyer collects. ☎ 01392-877329 (Exeter). P

PASSAP ELECTRONIC knitting machine with Electra 3000A motor. U100E transfer carriage, Tricofit cast off device, four way colour changer, video, pattern books, excellent condition, £400. ☎ 01279-420945 (Essex). P

BROTHER 950i electronic, ribber, Knit Leader, two colour changers, many accessories, books, yarn, £650 the lot. ☎ 01255-424897 (Clacton). P

BROTHER 260 chunky machine with ribber, Knit Leader, intarsia carriage and table, £450 ono. Knittax 1000DK knitting machine machine and table, as new, £200. Knitmaster intarsia for chunky machine, £20. ☎ 0191-264 2224 (Newcastle upon Tyne). P

PFAFF 6000 knitting machine, video, quality wool, many extras, £500. Hague Linker, £90. ☎ 0191-410 3449 (Birtley). P

PASSAP E6000 with four colour changer, video and instruction manual, little used, genuine reason for sale, £400. ☎ 01202-530891 (Bournemouth). P

BROTHER KHC820A colour changer, £40. KA8300 transfer carriage, £40. Both nearly new. ☎ 01252-663243 (Hants). F

KNITMASTER 151 chunky, as new, £80. Pattern selector, £10. Knitmaster LC2 lace carriage, £50. RT1 rib transfer carriage, £40. All with instructions. ☎ 01255-820158 (Clacton). F

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BROTHER 950i, KR850 ribber, garter carriage, lace carriafe, knitting cabinet plus bench, single/double colour changer, DesignaKnit Program and much more, accident forces sale, £1000. ☎ 01733-554551 (Peterborough). P

BROTHER 836, lace carriage, manual, punch & cards, wool winder, patterns, table, £75. Brother 230 chunky, £35 or both for £100. Gone electronic. ☎ 0181-593 9498 (Dagenham). F

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Sweaters with or without plackets
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Market Place

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BOOK 57 Design Collection for Men **£4.25**
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SAE for detailed price list of all books

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Gwent NP4 7YA

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Combed Cotton	**43 shades**
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SCOTLAND EH21 6RU

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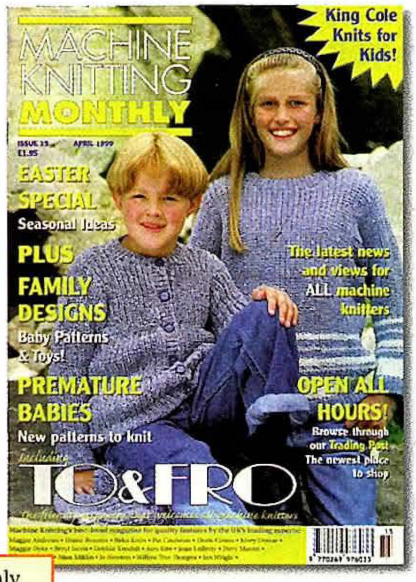

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TO & FRO

1983	1984	1985
Vol.6 No.1 ❑ No.2 ❑ No.3 ❑	Sold Out!	Vol.8 No.1 ❑ No.2 ❑ No.3 ❑ No.4 ❑
1986	**1987**	**1988**
Vol.9 No.1 ❑ No.2 ❑ No.3 ❑ No.4 ❑	Vol.10 No.1 ❑ No.2 ❑ No.3 ❑	Vol.11 No.1 ❑ No.2 ❑ No.3 ❑ No.4 ❑
1989	**1990**	**1991**
Vol.12 No.1 ❑ No.2 ❑ No.3 ❑	Vol.13 No.1 ❑ No.2 ❑ No.3 ❑ No.4 ❑	Vol.14 No.1' ❑ No.2 ❑ No.3 ❑ No.4 ❑
1992	**1993**	**1994**
Vol.15 No.1 ❑	JUN-JUL ❑	APR-MAY ❑
1995	**1996**	**1997**
Sold Out!	SPRING ❑ SEP-OCT ❑ NOV-DEC ❑	JUL ❑ MAY ❑ JUN ❑ AUG ❑ SEP ❑ OCT ❑
1998		
JAN-FEB ❑ APR ❑ JUN ❑		

MODERN MACHINE KNITTING

1988	1989	1990
JUL ❑ FEB ❑ MAR ❑ MAY ❑ JUN ❑ OCT ❑ AUG ❑ SEP ❑	APR ❑ MAR ❑ MAY ❑ JUN ❑ JUL ❑ AUG ❑ SEP ❑ OCT ❑ NOV ❑ DEC ❑	JUL ❑ JAN ❑ FEB ❑ MAR ❑ MAY ❑ JUN ❑ AUG ❑ OCT ❑ DEC ❑
1991	**1992**	**1993**
APR ❑ FEB ❑ MAR ❑ MAY ❑ JUN ❑ JUL ❑ AUG ❑ OCT ❑ NOV ❑ DEC ❑	JAN ❑ FEB ❑ MAR ❑ APR ❑ MAY ❑ JUL ❑ AUG ❑ SEP ❑ OCT ❑ NOV ❑	JAN ❑ FEB ❑ APR ❑ MAY ❑ JUL ❑ AUG ❑ OCT ❑ NOV ❑ DEC ❑
1994	**1995**	**1996**
JAN ❑ FEB ❑ MAR ❑ APR ❑ MAY ❑ JUN ❑ JUL ❑ OCT ❑ NOV ❑	JAN ❑ FEB ❑ MAR ❑ APR ❑ JUN ❑ AUG ❑ SEP ❑ OCT ❑ NOV ❑	MAR ❑ SEP ❑ NOV ❑ DEC ❑

MACHINE KNITTING MONTHLY

1991	1992	1993
NOV ❑ DEC ❑	MAY ❑ SEP ❑ OCT ❑	NOV ❑ DEC ❑
1994	**1995**	**1996**
JAN ❑ FEB ❑ AUG ❑ OCT ❑ NOV ❑ DEC ❑	JAN ❑ APR ❑ JUL ❑ AUG ❑ OCT ❑ DEC ❑	JAN ❑ FEB ❑ MAR ❑ APR ❑ MAY ❑ JUN ❑ JUL ❑ AUG ❑ SEP ❑ OCT ❑ NOV ❑ DEC 96-JAN 97 ❑
1997	**1998**	**1999**
APR ❑ FEB-MAR ❑ MAY ❑ JUN ❑ JUL ❑ AUG ❑ SEP ❑ OCT ❑ NOV-DEC ❑	JAN-FEB ❑ MAR ❑ APR ❑ JUN ❑ JUL-AUG ❑ SEP ❑ ISS-10 ❑ ISS-11 ❑	ISS-12 ❑ ISS-13 ❑ ISS-14 ❑ ISS-15 ❑ ISS-16 ❑ ISS-17 ❑

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Computer Aided Design package
for all hand and machine knitters

Standard Garment Styler
Original Pattern Drafting
Stitch Designer
Interactive Knitting

NEW

- **Stitch Textures**
- **Kaleidoscope Feature**
- **More Painting Tools**
- **Easy Graphics Converting**
- **Thumbnail File Images**
- **Free Technical Support**

For Windows 3.x, 95, 98, NT.

... AND MORE!

Knitting Experts perfect it - Designers select it

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